

Church Music

Advent Number

VOL. I

DECEMBER 1, 1905.

No. 1



The Dolphin Press

Philadelphia: 1305 Arch Street, Penna., U. S. A.

Copyright, 1905
THE DOLPHIN PRESS
Subscription Price, \$3.00 a Year

Agents for the United Kingdom
BURNS & OATES, Ltd.
28 Orchard Street, London, England
8/6 a Year

Church Music

A MAGAZINE FOR THE CLERGY,
CHOIRMASTERS AND ORGANISTS

VOL. I: Nos. 1-4

"Ut Ecclesia ædificationem accipiat."
—I COR. 14:5



PHILADELPHIA
American Ecclesiastical Review
The Dolphin Press
1905-1906.

COPYRIGHT 1905 AND 1906
American Ecclesiastical Review
The Dolphin Press

Contents.

VOL. I.

NOS. 1, 2, 3, 4.

LEADING ARTICLES :

	PAGE
How Shall the Reform in Church Music be Effected ?	I
The Rev. H. T. HENRY, Litt. D., Overbrook Seminary, Penna.	
Plainsong Texts for Advent	10
"PAX," Malvern, England.	
Congregational Singing	21
HAROLD BECKET GIBBS, ESQ., Covington, Kentucky.	
The Neumatic Notation. I	33
The Rev. HENRY BEWERUNGE, Maynooth College, Ireland.	
The Vatican Edition	44
The Rev. NORMAN HOLLY, Member of the Papal Commission, Dunwoodie Seminary, New York.	
The Place of Gregorian Chant in Sacred Music	49
ARTHUR SPENCER, ESQ., Brookline, Mass.	
Woman's Part in the "Motu Proprio." I	56
"WIGORNIA," England.	
A New Church Hymnal	62
The Rev. HENRY GANSS, Mus. Doc., Carlisle, Penna.	
A Grammar of Plainsong	66
W. H. MITCHELL, ESQ., Wroxall, Isle of Wight.	
Diocesan Catalogues of Liturgical Music. I	80
"PRACTICUS," Philadelphia, Pa.	
On Recitation	145
Value of Recitation; Legislation; Practical Execution. (<i>Illustrated.</i>)	
The Rev. LUDWIG BONVIN, S. J., Canisius College, Buffalo, New York.	
Diocesan Catalogues of Liturgical Music. II	157
"PRACTICUS," Philadelphia, Pa.	
Gregorian Rhythm. A Theoretical and Practical Course.	
(<i>Illustrated.</i>)	
INTRODUCTION	168
PART I. ORIGIN OF RHYTHM	182
Chapter I. Arts of Repose and Movement	182
Chapter II. Sound and its Movement	184
Chapter III. Rhythm—Matter and Form	187
Chapter IV. The Rhythmical Beat	191
Chapter V. Simple and Elementary Rhythms	197
(To be continued.)	
The Very Rev. DOM ANDRÉ MOCQUEREAU, O. S. B., Prior of Solesmes.	

Woman's Part in the "Motu Proprio." II. Nuns	200
"WIGORNIA," England.	
Antiphons for Easter	206
A Study in Gregorian Accompaniment. (<i>Illustrated.</i>)	
Signor GIULIO BAS, Rome, Italy.	
Liturgical Notes for Eastertide	214
"PAX," Malvern.	
The Gradual of Easter Sunday. "Haec Dies." (<i>Illustrated.</i>)	222
Dom A. EUDINE, O. S. B., Appuldurcombe House, Isle of Wight.	
The Official Kyriale	235
THE EDITOR, Overbrook Seminary, Penna.	
The Atelier of Solesmes at Appuldurcombe House, Isle of Wight, England. I.	291
The Rev. R. BARALLI, Seminary, Lucca, Italy.	
The Neumatic Notation. (<i>Concluded.</i>)	303
The Rev. H. BEWERUNGE, Maynooth College, Ireland.	
Gregorian Rhythm. A Theoretical and Practical Course. (<i>Illustrated.</i>)	
Chapter VI. The Elementary or Simple Rhythms	315
Chapter VII. The Elementary or Simple Rhythms. (<i>Con-</i> <i>cluded.</i>)	331
Chapter VIII. The Development of Elementary Rhythms	338
Chapter IX. Compound Rhythms	350
The Very Rev. DOM ANDRÉ MOCQUEREAU, O. S. B., Prior of Solesmes.	
The Introit "Gaudeamus." A Study in Melodic Interpretation	360
(<i>Illustrated.</i>)	
Dom A. EUDINE, O. S. B., Appuldurcombe House, Isle of Wight.	
"Gaudeamus Omnes." A Study in Gregorian Accompaniment	373
(<i>Illustrated.</i>)	
Signor GIULIO BAS, Rome, Italy.	
Liturgical Notes.—Trinity Sunday and Corpus Christi	381
"PAX," Malvern, England.	
Liturgical Notes.—The Most Holy Name of Mary, Seven Dolors of Our Blessed Lady	439
"PAX," Malvern, England.	
Phonographic Records of Plainchant	447
"PRACTICUS," Philadelphia, Pa.	
Woman's Part in the "Motu Proprio." III.—The Woman in the World. (<i>Concluded.</i>)	457
"WIGORNIA," England.	
Two New Books on Gregorian Chant and its Oratorical Rhythm. I. 463	
The Rev. LUDWIG BONVIN, S. J., Canisius College, Buffalo, N. Y.	
The Atelier of Solesmes at Appuldurcombe House, Isle of Wight, England (<i>Concluded.</i>)	475
The Rev. R. BARALLI, Seminary, Lucca, Italy.	

Gregorian Rhythm. A Theoretical and Practical Course.

(Illustrated.)

Chapter XI. Rests	487
Chapter XII. Schemes of Plainsong Rhythms	487
Chapter XIII. Rhythmical Movement	493
The Very Rev. DOM ANDRÉ MOCQUEREAU, O.S.B., Prior of Solesmes.	

LETTERS TO THE EDITOR :

"A Grammar of Plainsong." (The Rev. H. BEWERUNGE, May- nooth College, Ireland)	387
In Re "Play That." (T. J. BORDONEL BROWN, Esq., Liverpool, England)	499
"Stumbling-Blocks." (CLERICUS, Washington, D. C.)	501
A Plea for Progress. (DOM WAEDENSCHWILER, O.S.B., Mt. Angel, Oregon.)	505
Enunciation and Pronunciation. (JACQUES, Detroit, Mich.)	508
De La Salle Training College. (W. HENRY MURRAY, Esq., Water- ford, Ireland.)	509
Congregational Singing. (A CATHOLIC LAYMAN, Philadelphia, Pa.)	510
Church Music in Canada. (TRAVELLER, Amsterdam, N. Y.)	513
How Shall We Begin? (OLD-TIMER.)	515

CHRONICLE AND COMMENT :

Our Music Supplement (1)	93
How Shall We Spell?	94
"Gregorian Rhythm: Its Theory and Practice"	95
Gregorian Rhythm	95
Reform Activities:	
Summer School at Appuldurcombe	104
Conception Abbey, Missouri	106
Archdiocese of Cincinnati	107
The Diocese of Covington	109
The "Gregorian Congregation"	110
International Congress at Strasburg	115
The Congress at Turin	118
The Solesmes and Vatican Editions	118
"A Grammar of Plainsong"	120
The Advent Festivals	121
The Catholic Press and Music Reform	124
The Dolphin Press Catalogue of Church Music	124
The Music Supplement (2)	249
The Vatican Edition of the Chant Books (S. R. C., II August, 1905)	250
Decree Prefixed to the Kyriale	254
Sacred Music Concerts	256
The Gramophone Again	264
Members of the Baltimore Music Commission	267
Official Rules for Milwaukee Archdiocese	268
"Play That"	270

"Notes" by "Episema"	272
The Chorister	280
At Holy Trinity Church, Washington	281
Editorial Comment on the Music Supplement. (3) (The Rev. LUDWIG BONVIN, S. J., Canisius College, Buffalo, N. Y.)	391
Music in the Seminary. (JACQUES BRUNANTE, Boston, Mass.)	394
A "Gregorian Missionary in England"	397
"Abbreviated Plainsong"	399
The "Proper" Singing of Plainsong	401
Wanted: A "Thorough" Knowledge of Latin?	404
Wanted: "Community of Life?"	404
Wanted: "Daily Practice?"	406
One Outcome of the Discussion	409
Proper for the Feast of the Most Precious Blood. Musically Ar- ranged by Mr. A. Edmonds Tozer, London, England	411
Decree S. R. C., 14 February, 1906	415
Reform Activities	417
Marked Notes by "Episema"	418
Editorial Comment on the Music Supplement. (4) (The Rev. LUDWIG BONVIN, S. J., Canisius College, Buffalo, N. Y.)	520
The "Unspeakable Boys"	521
"Nonconformists"	527
Simplified Spelling	530
The Phonograph and Plainsong	533
Music in "By What Authority"	535
Gregorian Chant in Modern Notation	539
Diocesan Music List of Liverpool	541
Diocesan Music List of Metz	545
Notes	545

PUBLICATIONS REVIEWED :

Roesler: Psallite	125
Finn-Wells-O'Brien: Manual of Church Music	126
Piel: Sixty Pieces for Harmonium or Organ, designed for Practice or Religious Service	127
Pugin: Earnest Appeal for Ancient Plainsong	129
Dickinson: Music in the History of the Western Church	130
Flood: History of Irish Music	130
Di Lasso: Septem Psalmi Pœnitentiales	133
Niedermeyer-D'Ortigue: Gregorian Accompaniment	134
Martin: The Art of Training Choir Boys	134
Aner: XII Cantiones Ecclesiasticæ	134
Griesbacher: XXXIII Offertoria et Mottetta	134
Herrmann: Orgel-Kompositionen	134
Terry: Downside Masses	135
Tapfert: Missa in hon. SS. Angelorum Custodum	136
Bartholomeus: Missa in hon. S. Servati	136
Schweitzer: Mass in hon. St. John the Baptist	137
Dumont: Missa de Angelis; Missa Regia; Mass on the Second Tone.	137
Mandl: Mass for Unison Chorus	137

Sisters of Mercy, R. I.: Cecilia Edition of Catholic Church and School Music	138
Hoehnerlein: Masses in hon. S. Augustin; Op. 40a; Op. 40b	138
Biedermann: Missa in hon. B. M. V.	139
Ferrata: Missa in hon. SS. Rosarii B. M. V.	139
Gruber: Mass in hon. Immaculate Conception	140
Turton: Missa Solemnis	140
McLaughlin: Gregorian Music Charts	282
Tappert: Eucharistic Hymns	282
Niedermeyer-D'Ortigue: Gregorian Accompaniment	283
Martin: The Art of Training Choir Boys	286
Archer-Reed: The Choral Service Book	287
Archer-Reed: Season Vespers	287
Bansbach: Vatican Chant	422
Gruber: Twenty Offertories	422
Baauerle-Palestrina: Ten Selected Masses	423
Baauerle-Palestrina: 57 Four-Voiced Motets	423
Baauerle-Orlando di Lasso: Septem Psalmi Pœnitentiales	423
Baauerle-Renner, Jr.: Selected Organ Compositions	423
Holly: Elementary Grammar of Gregorian Chant	425
Klein: Ten Hymns and Motets	426
Mathias: Kyriale seu Ordinarium Missae	426
Mathias: Organum Comitans ad Kyriale seu Ordinarium Missae	426
Mitterer: Festoffertorien fuer Maennerchor und Orgel	427
Piel: Vier und sechzig Stuecke in den alten Tonarten	428
Singenberger: Short Instructions in the Art of Singing Plainchant	428
Wagner: Cantiones Sacræ	429
Young: The Roman Missal	429
Arts: Flores Mariales	550
Balladori: Sacri Bronzi	550
Bas-Wagner: Missa pro defunctis	551
Bewerunge: Lehrbuch des Choralgesanges von den Benediktinerinnen von Stanbrook	552
Bonvin: Missa in honorem Sanctae Caeciliae	552
Burkard: Manual of Plainchant	553
Capocci: Missa "Virgo Clemens"	558
Hall: Essentials of Choir Boy Training	558
Manzetti: Organum Comitans ad Kyriale	571
Mocquereau: Le Décret du Février 1906 de la S. C. Rites	559
Nasoni: Del Carattere distintivo della Musica Ecclesiastica	563
Nekes: Kyriale sive Ordinarium Missae	564
Olmeda: El Kiriale Vaticano	564
Paléographie Musicale	567
Ponten: Op. 19, XII Praeludia, Interludia, Postludia, pro organo.	568
Ravanello: Missa Solemnis (XII)	568
Vranken: Missa "Adoro Te"	569

Briefer Notice :

- Compositions by: Auer—Blasel—Bonvin—Bossairs—Bottazzo—Bran-
china—Calegari—Engel—Falkenstein—Gessner—Guilmant—
Habets—Haller—Hamma—Hoenig—Kohler—Koehler—Kümin
Loebmann—Magri—Mercanti—Meurer—Mitterer—Modlmayr—
Mondo—Nekes—Nemmers—Palestrina—Perruchot—Plag—Poll—
Ponten—Ravanello—Rinck—Rotoli—Simon—Terry—Tinel—Van
den Elsen—Van Durme—Van Overeem—Wilkens—Wiltberger—
Witt 430
- Compositions by: Amatucci—Beker—Birkle—Boslet—Bordonel—
Braun—Burger—Bustini—Cohen—Engel—Hamma—Johner—
Lobmiller—Nemmers—O'Shea—Roewer—Scherer—Schmidt—
Schuetz—Sorin—Terry—Van Kerle—Veith—Wecker 571
- Publications Received** 141, 289
- Music Supplements.**—By the Rev. LUDWIG BONVIN, S.J.
December, 1905: "Laetentur Coeli," Offertory for First Mass Christ-
mas. Also second setting in easier style.
March, 1906: "Ave Maria," "Beata es, Virgo": Offertories suitable
for a number of feasts of Our Lady.
June, 1906: "Kyrie," and "Gloria" of the Mass "Te, Christe, sup-
plices."
September, 1906: "Credo" of Mass "Te, Christe, supplices."

Church Music.

VOL. I.

DECEMBER, 1905.

No. 1.

Advent Number.

CONTENTS.

	PAGE
How Shall the Reform in Church Music be Effected?	I
The Rev. H. T. HENRY, Litt. D., Overbrook Seminary, Penna.	
Plainsong Texts for Advent	10
"PAX," Malvern, England.	
Congregational Singing	21
HAROLD BECKET GIBBS, Esq., Covington, Kentucky.	
The Neumatic Notation	33
The Rev. Dr. HENRY BEWERUNGE, Maynooth College, Ireland.	
The Vatican Edition	44
The Rev. NORMAN HOLLY, Member of the Papal Commission, Dunwoodie Seminary, New York.	
The Place of Gregorian Chant in Sacred Music	49
ARTHUR SPENCER, Esq., Brookline, Mass.	
Woman's Part in the "Motu Proprio"	56
"WIGORNIA," England.	
A New Church Hymnal	62
The Rev. HENRY GANSS, Mus. Doc., Carlisle, Penna.	
A Grammar of Plainsong	66
W. H. MITCHELL, Esq., Wroxall, Isle of Wight.	
Diocesan Catalogues of Liturgical Music	85
"PRACTICUS," Philadelphia, Pa.	
Chronicle and Comment:	
Our Musical Supplement	93
How Shall we Spell?	94
"Gregorian Rhythm: Its Theory and Practice"	95
Gregorian Rhythm	95
Reform Activities:	
Summer School at Appuldurcombe	104
Conception Abbey, Missouri	106
Archdiocese of Cincinnati	107
The Diocese of Covington	109
The "Gregorian Congregation"	110
International Congress at Strasburg	115
The Congress at Turin	118
The Solesmes and Vatican Editions	118
"A Grammar of Plainsong"	120
The Advent Festivals	121
The Catholic Press and Music Reform	124
The Dolphin Press Catalogue of Church Music	124

CONTENTS—CONTINUED.

Publications Reviewed :

Roesler : Psallite	125
Finn-Wells-O'Brien : Manual of Church Music	126
Piel : Sixty Pieces for Harmonium or Organ, designed for Practice or Religious Service	127
Pugin : Earnest Appeal for Ancient Plainsong	129
Dickinson : Music in the History of the Western Church	130
Flood : History of Irish Music	130
Di Lasso : Septem Psalmi Pœnitentiales	133
Niedermeyer-D'Ortigue : Gregorian Accompaniment	134
Martin : The Art of Training Choir Boys	134
Aner : XII Cantiones Ecclesiasticæ	134
Griesbacher : XXXIII Offertoria et Mottetta	134
Herrmann : Orgel-Kompositionen	134
Terry : Downside Masses	135
Tappert : Missa in hon. SS. Angelorum Custodum	136
Bartholomeus : Missa in hon. S. Servati	136
Schweitzer : Mass in hon. St. John the Baptist	137
Dumont : Missa de Angelis ; Missa Regia ; Mass on the Second Tone	137
Mandl : Mass for Unison Chorus	137
Sisters of Mercy, R. I. : Cecilia Edition of Catholic Church and School Music	138
Hoehnerlein : Masses in hon. S. Augustin ; Op. 40a ; Op. 40b	138
Biedermann : Missa in hon. B. M. V	139
Ferrata : Missa in hon. SS. Rosarii B. M. V.	139
Gruber : Mass in hon. Immaculate Conception	140
Turton : Missa Solemnis	140
Publications Received	141

ISSUED QUARTERLY

BY

The Dolphin Press,

1305 ARCH STREET, - - PHILADELPHIA, PA.

\$2.00 a Year—8/6. Single Copies, 50 cents—2/6.

Represented in the United Kingdom by the Messrs. Burns and Oates,
28 Orchard Street, London, W., England.

Church Music.

VOL. I.

DECEMBER, 1905.

No. 1.

HOW SHALL THE REFORM IN CHURCH MUSIC BE EFFECTED ?¹

CONFINING myself strictly to the subject assigned to me by the Most Reverend Archbishop, I shall not speak either of the propriety or of the necessity of a reform in Church music. The only question before us is: How shall the prescriptions of the Papal Instruction on sacred music be effectually carried out?

It is important to notice in this connection, however, that the many previous recommendations dealing with precisely this one subject of reform in Church music had proved ineffective, and that the recent *Motu proprio* departed entirely from the path of recommendation and entered professedly into that of legislation: "We do therefore publish *motu proprio* and with certain knowledge, our present Instruction, to which, as to a juridical code of sacred music, we will, with the fulness of our apostolic authority, that the force of law be given, and we do by our present handwriting impose its scrupulous observance on all."

This is not the language of recommendation or of exhortation, but of law, simple and absolute. Laws, on the other hand, if they are to be carried out, require executive supervision and adequate sanction. Merely to legislate is merely to beat the empty air; and accordingly the *Motu proprio* prescribes the institution, in each diocese, of a Special Commission to watch over the music executed in

¹Paper read at a Diocesan Conference, October 18, 1905.

the churches, in such a way as it may deem most suitable. There is no need to emphasize the wisdom of this provision; for, obviously, conditions differ very much in different dioceses. The legislation must be so particularized as to meet the difficulties actually confronting the reform movement in any one diocese. Many such diocesan commissions have, as a matter of fact, been duly appointed, and some of them have drawn up *schemata* that bear sufficient witness to the zeal and energy of their authors. The reform, however, has not progressed very notably; and it would appear that something more is needed in addition to authoritative legislation, executive supervision and adequate sanction.

What else, then, is needed? Clearly, a knowledge of the "ways and means;" for while the three things I have mentioned are essential requisites of reform, they in no wise make that reform easy of accomplishment. And this is especially true in the domain of sacred music, where almost immemorial abuses have so safely entrenched themselves, have become such familiar facts in our every-day lives, that we can scarce realize that they indeed are abuses. "Remove the abuse" we are commanded; and we ask, in some wonder, "Where is it?"

A zealous desire to reform sacred music is not, then, sufficient. A campaign of education of some kind is desirable, so that when confronted with the enemy in the guise of an old friend we may be able to see through the disguise and know with whom we are commanded to do battle. To draw up a catalogue of objectionable music would, however, be a well-nigh endless task, as well as an ungrateful one; and, fortunately for us, the end can be reached quite as satisfactorily by compiling a catalogue of appropriate music. Such catalogues have been already compiled; and in this particular matter on which I have just been dwelling, it would seem that little more is needed than to prescribe the exclusive use of such catalogues for the selection of musical compositions.

Having taken this preparatory step, we are still con-

fronted by the difficulty of "ways and means." How shall the change be made from the present anarchic state? Nearly every prescription of the *Motu proprio* bristles with practical difficulties. With respect to the introduction of Gregorian chant, we face the fact that organists, choirmasters, teachers of music, know next to nothing of its notation, its rhythm, its spirit; are utterly unfamiliar with the *Graduale* texts even in their translation into English; and so far from singing such texts with that intimate knowledge which alone can rescue plain chant from a ludicrous misinterpretation of its real function as a mere drapery thrown about the text, could scarce even pronounce the words with physical correctness.

Coming next to the question of the compositions of the polyphonic school, it is certain that most choirmasters know little more of it than its name, and still less of its tonalities and general spirit.

Then the great *crux* of all is met in the exclusion of women from the liturgical choir. What can supply their place? An adult male chorus, even when carefully selected and well trained, becomes soon fatiguing to the musical sense, partly because of the perpetual sameness of quality in their voices, partly because of the restricted compass of their voices and the consequent restrictions thrown about the composer. In addition to all this, even poor tenor voices are not quite as plentiful as blackberries, while good ones can command a higher price than Catholic churches usually care to pay. It is an easy reply to make that boys could be trained to sing the soprano parts. But who is to train them? The local organist? It is, however, the simplest truth to say that he never has had any experience in this very delicate and difficult task; that he is quite unfamiliar with the physiology of the boy-voice and is more apt to train it wrongly than rightly, and that he will approach the task without knowledge, without experience, without zeal.

In the preceding paragraphs I have tried to bring together the principal difficulties as these might be voiced by

a neutral observer, who is at the same time an intelligent musician. Nevertheless, the legislation stares us in the face, cannot be ignored, forces itself on our attention, binds our consciences, and meets every attempt at minimizing with an inexorable reiteration of its legal prescriptions. Since, then, we must begin the reform, our only interest is to inquire into the best method of doing so. I shall therefore make some suggestions which appeal to me as practicable.

First, then, with respect to Gregorian chant. Let us confess that as a rule our organists and singers have no knowledge whatever of its notation, its tonalities, its rhythm, its spirit; that consequently they consider it semi-barbaric, embryonic music, quite beneath any serious notice, quite undeserving of any serious study; that the few who know anything about it very mistakenly believe that indifferent voices and the slightest possible training will suffice for its rendition; that, finally, some singers pretend that it "tends to destroy a good voice by its monotonous and stentorian recitatives!" Nevertheless, this is the truly sacred song which leads the Holy Father to legislate as follows: "The ancient traditional Gregorian chant must . . . be largely restored to the function of public worship, and everybody must take for certain that an ecclesiastical function loses nothing of its solemnity when it is accompanied by no other music but this."

Thus the voice of supreme authority in the Church. What, then, shall we do? Personally, we can do but little to remove the dense ignorance of the musical world in this matter. The details of executive work in our parishes are too exacting to permit us to become lecturers and teachers, however much we may be looked upon as the natural ecclesiastical exponents of the chant. We, then, cannot undertake to teach it, and, on the other hand, it is quite unknown in musical academies. Who, then, shall train our organists and singers to a knowledge and a love of it?

In answer to such a question it may be fairly said that

we should not be concerned in such a matter; that the demand will undoubtedly create the supply; that it is the business of organists and singers to qualify themselves to discharge properly those functions for which they receive salary.

Assuredly there can be no insuperable difficulty in the exclusive use of the Chant during such seasons as Lent. In view of the duty thus clearly imposed upon organists and others, it is disappointing to note their attitude of indifference toward an opportunity recently afforded them to qualify themselves for this important task.

This summer the Benedictine monastery at Conception, Mo., advertised a good course in the chant,—provided a sort of summer school for just this purpose. There both the theory and the practice of the chant could be studied at first hand. How many of our choir directors attended? I venture to say, few. Had they been informed that their positions were in jeopardy unless they should qualify themselves to carry out properly the Papal legislation, I venture to think that all would have elected that place for their summer vacation, and would have hopefully joined business with pleasure. I have said that, personally, we priests can do little in this matter. I think I was in error, and I should rather have said that we can do very much by merely insisting that the Papal reform be carried out with some sincerity of purpose. Issue the ultimatum and let the organist do the rest. But if we are ourselves seeking pretexts for negligent delay, we may rest assured that our organists will not display any fanatical energy.

The Pope next takes up polyphony. "The classic polyphony," he says, "agrees admirably with Gregorian chant, the supreme model of all sacred music. . . . This, too, must therefore be largely restored in ecclesiastical functions, especially in the more important basilicas, in cathedrals and in the churches and chapels of seminaries and other ecclesiastical institutions in which the necessary means are not lacking." This last phrase, referring to "the necessary means," is comforting. It takes account of

the difficulties in parishes remote from musical centres, poorly supplied with singers or with means to employ them. But it is difficult to see what large comfort can be drawn from the phrase by the churches in great musical centres, such as every large city is, where both singers and money are to be found in sufficient abundance. Once more, then, the burden of reform is laid on our shoulders. Let us gracefully deposit it at the doors of our organists and singers, where, in the second instance at least, it properly belongs. Our duty will have been discharged by an unbending insistence on the carrying out of the legislation by those who, to put it somewhat baldly, are paid to do so.

To refer here to the other prescriptions of the *Motu proprio* would take up more time than may be allowed to a speaker at a Diocesan Conference. I shall therefore confine myself to one further prescription, which appears to be the most difficult of all to carry out, if we may judge by the storm of protests with which it has been met. Needless to say, I refer to the exclusion of women from the liturgical choir. The Papal Instruction says "that singers in church have a real liturgical office, and that therefore women, as being incapable of exercising such office, cannot be admitted to form part of the choir or of the musical chapel. Whenever, then, it is desired to employ the high voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church."

This prescription not only implies, but directly suggests, "choir boys." But the questions immediately precipitated by this will be somewhat as follows: 1. How shall we obtain the services of boys? 2. Who can train them properly? 3. What means will secure their attendance at rehearsals and at the church services and maintain discipline amongst them while there? The answer to the first question is simple enough. Our parish schools will provide the boys, while such parishes as may not possess schools will merely encounter a difficulty similar to that which our separated brethren have so successfully met both here and in England,

in the establishing of their excellent "boy choirs." Many practical hints in this matter (as also in the matter of maintenance of discipline, etc.) will be found in the little volume published by Novello, Ewer & Co., entitled *Practical Hints on the Training of Choir Boys*. The really major difficulty, however, is in the training of the boys. There are very few musicians, and indeed very few voice-trainers, who understand the peculiar task implied in the training of boys' voices. Here we must take a lesson from our Protestant neighbors, who in this matter have merely continued a pre-Reformation art and practice which unfortunately we have lost. We must revive it; and the question now is, how shall we do it?

Here I venture a suggestion which seems to me quite practicable, namely, that we should frankly admit our difficulty, employ the services of some one, Catholic or Protestant, who is competent in this special field of voice-training, and hand over to him the whole supervision of the training of our boys' voices. If the parishes employ such an instructor individually, the cost will be very great; but if they combine to employ his whole time, it would be very easy to construct a schedule of supervision of all the schools, which would make it possible for him to visit all the schools in any one neighborhood on one day of the week, the parishes in another section of the diocese on another day, etc., with obvious saving of time and effort, and with a corresponding diminution of cost to each school. Such a supervisor would first of all instruct the teachers in the schools in the elements of the work they should be expected to carry on, and would then, in visits to the schools, give object lessons and correct false methods. A generation would not have covered one-fifth of its natural course of time when the difficulties arising, not merely from the exclusion of women from the choir, but from all the prescriptions of the *Motu proprio*, would thus have been easily solved.

The parish schools constitute the key of the situation.

They furnish us with the material in really superfluous abundance; they have this material ready for us at any time we may choose to select for moulding it into shape. Discipline is part of the air of the school, and will need scarcely any looking after. The rehearsals are a part of the school curriculum, and the whole elaborate system of rewards and fines to which Protestant churches must resort in order to secure attendance and attention is for us superfluous. The children are all of one faith and, so to speak, of one family. An intelligence of the spirit of the liturgical year, so important an acquisition for a successful rendering of Church music, is already partly their possession; and where it is not, will become such by the very practice of the rehearsals and the explanations there given of the meaning of the texts to be sung. It is an immense leverage which is thus given to us without any effort on our part, but which is denied to Protestant choirs. That these have nevertheless been able to attain such satisfactory results, and have thus been able to eliminate women from their choirs in countless places in England, is surely a reproach to us. Their sense of the liturgical proprieties has been much keener than ours, and they have followed the urgings of that sense of propriety at a cost of time and labor and money such as we should not now have to encounter. While their services have by these means been rendered decorous, ours have been marked by cheap theatrical effects in the sacred music, by tawdry finery and vain ostentation in the soloists, by ludicrous inappropriateness in the selection of the texts to be sung (with the consequent complete ignoring of the majestic texts of the *Graduale* which form an integral part of the missal, but which, despite the rubrics repeatedly insisted upon, are never sung by our choirs). All this is overt and public. But the emulations, heart-burning jealousies and feminine sensitiveness which the choir members and choir-masters could tell us of, and which sometimes reach such proportions that the pastor's good offices have occasionally to be invoked to settle the broil,—this is not indeed so

openly advertised, although it has largely attained an uncomfortable public notoriety. I shall not display further the melancholy pages of this "mixed-choir" book, although many of them are still more disedifying; but I shall content myself with the reflection that the Pope had probably graver reasons than he cared to profess when he insisted on the exclusion of women from the choir and pointed so directly to the substitution of choir boys. At any cost the change must be made. But it surely is comforting to know that the change would in reality cost us so little.

Let me summarize briefly what I have said in answer to the question: How shall reform be effected? First, with respect to the introduction of Gregorian chant and the substitution of polyphonic or quasi-polyphonic compositions for those now in vogue, we priests may fairly demand of our organists, choirmasters, and singers, that they shall qualify themselves properly to carry out the prescribed reforms. This will require study and effort on their part. Of course, they will meet with difficulties in the study of musical sciences which they now approach for the first time, and will need some current periodical to which they may address their queries and from which they may obtain assistance, both in understanding the exact nature of the sciences and in carrying out in practice the details of the related arts. Fortunately, this necessity will in the very near future be met by the establishment of a periodical publication to be issued by the Dolphin Press, of Philadelphia, which will concern itself exclusively with the reforms prescribed by the *Motu proprio*, and which will therefore appeal to the interest not alone of the clergy, who must see that the reforms are carried out, but as well of the organists, choirmasters, and singers, who are to carry out the reforms.

Secondly, with respect to the substitution of boys' voices for those of women, it would seem desirable to employ the whole time of a competent supervisor of music for the parish schools of the diocese. The financial tax on any one

school would be slight, and the results, I should suppose, would be very valuable.

H. T. HENRY.

Overbrook Seminary, Pa.

LITURGICAL NOTES: PLAINSONG TEXTS FOR ADVENT.

INTRODUCTORY.

IT is useless to expect a satisfactory or lasting revival of Plainsong, or an appreciation of any truly ecclesiastical music, unless those responsible for carrying out the Papal decrees are deeply imbued with the spirit of the liturgy. As to Gregorian music, it has no *raison d'être* outside its function as handmaid of the liturgy, so that all solid appreciation of the one must include a knowledge of the other. But what is the liturgy? "It is," says the *Motu proprio*, "the public and solemn prayer of the Church, comprised in the Holy Sacrifice and the Divine Office." It is a cycle of praise and prayer lived each year by the Church, and expressed in the solemn and venerable offices which she performs. The word liturgy means the *public act*, and it is applied, with deep meaning, to that direct service paid to God by the annual celebration of the mysteries of our Redemption, as if to show that man has no higher or nobler occupation. Year by year we are invited to recall, and in a very real sense to renew, the world's longing for its Saviour, the birth of that Saviour, His life, sufferings and death, His glorious Resurrection, His triumphant Ascension, and the coming of the Holy Ghost. Each of these mysteries belongs to a special season, which has its own peculiar spirit—its spiritual mood, if we may so call it—and an appreciation of these varying characteristics is what we call the liturgical sense or spirit.

As a matter of fact, how do most Catholics, even the educated, regard the services of the Church? Do they take an intelligent interest in details of the different seasons?

Do they even take account of those seasons in their main features? Is there in their mind any liturgical coloring which elicits during the Sacred Mysteries sentiments in keeping with the season? Do not many of us rather look on each Sunday or feast as an isolated point of devotion, instead of viewing it in its own particular position as part of a great and harmonious whole? Yet there is nothing, outside the Sacraments, to compare with the power of the holy liturgy devoutly and intelligently considered.

Let us first recall the various seasons: Advent, Christmastide, Septuagesima, Lent, Passiontide, Easter, and Pentecost. Advent is a period of direct preparation for the birth of our Lord. From Christmas to the Ascension the Church follows her Divine Spouse in His mortal life, bringing out its lessons, applying its grace and power to each of her children. That life was indeed too full, too wonderful, too divine, to end at our Lord's death, and then to be regarded, with distant reverence, merely as a great past memory. It must be spread out over all time; it must be brought home to every heart—and this is the office of the liturgy. No private means, however good, however pious, can be equally effectual or equally secure, for the Church is inspired by the Holy Ghost in her worship as well as in her doctrine.

From Pentecost to Advent the liturgy has a different aspect: Whitsunday has inaugurated the reign of the Holy Ghost, who, as our Lord promised, teaches us all truth, and brings to our minds all that He said to us. The remainder of the cycle, then, consists of a series of inspired teachings conveyed at the recurrence of Sunday after Sunday and feast after feast, by means of Old and New Testament lore, and of the Church's own prayers.

The centre of this liturgical system is the Mass. In assisting at the Holy Sacrifice the faithful should be anxious to know all that is then said by the Church in their name; they should not be satisfied with devout attention to the Ordinary of the Mass, but should follow the Proper of each

Sunday or feast as it is set down in the missal. It is in the Proper that the marrow of the liturgical spirit resides; the variety of thoughts and prayers there suggested aids devotion by removing the weariness of routine, and the unchanging Sacrifice acquires each day new significance.

The Proper of the Mass consists of Prayers (Collect, Secret, and Postcommunion) said or sung by the priest, and other parts allotted to the choir. These choral pieces are: Introit, Gradual, Alleluia-verse (for which at certain times the Tract is substituted), Offertory, and Communion. Every choirmaster should make it his duty to impress his singers with the meaning of these pieces. We are not without books dealing with this important subject: the *Liturgical Year*,¹ by Dom Guéranger, Abbot of Solesmes, is in the hands of many among the clergy and laity. For the benefit of those who may not have the opportunity of consulting this work we propose to give in CHURCH MUSIC short articles dealing with the various seasons of the Church's year. The choirmaster has an important office to discharge in the Church, and it behooves him to possess definite knowledge, not of his musical duties only, but also of the requirements of the holy liturgy. He has not only to interpret the Proper and Ordinary of the Mass in an appropriate spirit, but his choice of motetts,² etc., should be influenced by the spirit of each season or feast. If this side of the choirmaster's duties were more appreciated, many of the incongruities which disfigure our services would disappear; the "Quis est homo" and the "Inflam-matus" would cease to be considered appropriate motetts for Advent, and the faithful would be assisted in the cultivation of sentiments in keeping with the occasion.³

¹ Now complete, in the English translation, in fifteen volumes (Benziger Brothers, New York).

² See Breitkopf and Haertel's excellent *List of Church Music*.

³ For the following notes the *Liturgical Year* has been put under contribution. We have also been assisted by similar notes published in the *Gregoriusbote*.

I.

ADVENT.

Advent is the opening season of the liturgical year and the Church's period of preparation for the coming of her Divine Spouse. Its four weeks represent the four thousand years of the world's expectation of its Redeemer. There are three comings of our Lord. The first was in the flesh, and for this coming the world was prepared, during all those long ages, by the holy lives and prophetic actions of the ancient patriarchs, by the typical rites of the Mosaic law, and by the inspired utterances of the prophets. The second coming is in spirit: the Son of God wishes to take up His abode in the hearts of men; and if they are ready to welcome Him, He will be born again within them. The third coming will be in power and majesty, when He will come as Judge of the living and the dead. For all these three comings does the Church prepare her children during Advent. For the first, because although the Son of God became incarnate once for all, yet He came on earth in answer to the prayers of His faithful ones. Now, with God there is no time; past and future are alike present to Him; and He heard the supplications of the Church in all ages, as He heard those of the patriarchs and of the Immaculate Virgin. "From all eternity," says Dom Guéranger in his *Liturgical Year*, "the prayers of the ancient Jewish people and the prayers of the Christian Church ascended together to the prescient hearing of God; and it was after receiving and granting them that He sent, in the appointed time, that blessed Dew upon the earth which made it bud forth the Saviour." Hence in her earnest supplications and in the expression of her intense longing the Church makes use of the very words uttered by the prophets and the holy ones of old: "Drop down dew, ye heavens, from above, and let the clouds rain the Just One." "Send forth, O Lord, the Lamb, the Ruler of the earth," etc. The feast of Christmas is not a mere commemoration of the

birth of Christ; the grace and the effects of that birth are renewed each year in the Church, and in every faithful soul that is ready to receive them. Four weeks are not too long to prepare us for this immense grace. What we have to do we shall be told by the holy Baptist; we shall hear him crying in the wilderness: "Prepare ye the way of the Lord, make straight His paths. Do penance, for the kingdom of heaven is at hand." We are preparing also for the third coming, as the Church reminds us by describing the day of judgment in her Gospel of the first Sunday of Advent. On the manner in which we receive our Lord in His annual visit will depend the manner in which we welcome Him at the judgment. Arise, then, Christians! let us be in earnest. Let us give our utmost attention to what the Church teaches us in her holy liturgy; for if we are united with her in spirit and in prayer, she will guide our steps to Bethlehem and present us to our new-born King, fitted for the reception of His richest gifts.

Let those whose duty and privilege it is to chant the inspired words of Holy Writ, which the Church has chosen for the expression of her own sentiments, endeavor so to render them as to instil those same sentiments into their hearers. The Gregorian melodies, chanted with humility and simplicity, are the most appropriate vehicle for conveying all that the human heart would fain utter of joy and sorrow, hope and supplication. The music is so admirably adapted to the words as of itself to bring out their meaning; all that is needed on the part of the choirs is a sufficient knowledge of the notation and of the neums to enable them to execute the various pieces correctly. Exaggerated expression cannot be admitted; for this would be to substitute individual and human feeling for what is universal and inspired. Let the voices be true, let the rendering be simple; above all, let the singers be submissive to their leader and careful to keep together. Where the choristers do not understand the Latin language, let them at least endeavor to pronounce it aright; due attention to punctua-

tion of the sentences and to the bars in the music will then suffice to make their rendering accurate.

FIRST SUNDAY OF ADVENT.

In the Middle Ages the faithful were so familiar with the holy liturgy as to name the Sundays of the year after the first words of their respective Introits. This Sunday, then, the first of the ecclesiastical year, was known as "Ad te levavi." The Introit of every Mass originally consisted of a whole psalm, which was sung by the choir while the sacred ministers filed in solemn procession into the sanctuary. It is now reduced to an antiphon and one verse of a psalm, followed by *Gloria Patri* and the repetition of the antiphon.

The whole liturgy of Advent has for its main object to enkindle in us the flames of holy desire for the coming of our Saviour. To-day's Introit is an expression of confidence: *none of them that wait on Thee shall be confounded.* We are starting on our journey to Bethlehem; but the enemies of our salvation strive to keep us back and to prevent us entering on the path of a new life. We therefore raise our eyes and our hearts to God, in whom we place all our trust, and beg of Him to protect us against our enemies, and Himself to guide us on our way.

Introit.

Ad te levavi animam meum; Deus meus, in te confido, non erubescam; neque irrideant me inimici mei; etenim universi qui te expectant non confundentur.

Ps. Vias tuas, Domine, demonstra mihi; et semitas tuas edoce me.

V. Gloria Patri. Ad te levavi, etc., down to the *Ps.*

To Thee have I lifted up my soul; in Thee, O my God, I put my trust, let me not be ashamed: neither let my enemies laugh at me; for none of them that wait on Thee shall be confounded.

Ps. Show, O Lord, Thy ways to me and teach me Thy paths.

V. Glory be to the Father. To Thee, etc., down to the *Ps.*

In the Gradual the Church repeats the words of the Introit, after which, in the Alleluia-verse, she gives expression to her longing for the Saviour who is to come.

Gradual.

Universi qui te expectant non
confundentur, Domine.

V. Vias tuas, Domine, notas fac
mihi: et semitas tuas edoce me.

Alleluia. Alleluia. *V.* Ostende
nobis, Domine, misericordiam tuam:
et salutare tuum da nobis. Alleluia.

None of them that wait on Thee
shall be confounded, O Lord.

V. Show, O Lord, Thy ways to
me, and teach me Thy paths.

Alleluia. Alleluia. *V.* Show us,
O Lord, Thy mercy, and grant us
Thy salvation. Alleluia.

The Offertory gives us, a third time, the words of the Introit. Holy Church is not afraid of wearying her Divine Spouse by thus reiterating her petition. What we earnestly desire we are not ashamed to ask for over and over again; let us then during the offering of the bread and wine keep our eyes fixed on Him who is to come, repeating our song of hope, and our confidence will be rewarded.

Offertory.

Ad te levavi animam meam: Deus
meus, in te confido, non erubescam;
neque irideant me inimici mei;
etenim universi qui te expectant,
non confundentur.

To Thee, O Lord, have I lifted up
my soul; in Thee, O my God, I put
my trust, let me not be ashamed;
neither let my enemies laugh at me;
for none of them that wait on Thee
shall be confounded.

In the Communion antiphon the Church sings of the *goodness* which the Lord will give, viz., His Divine Son, whom He has indeed just given to us by anticipation in Holy Communion; from the *earth*, that is, the Blessed Virgin, one of our own race, who is soon to yield her sweet fruit.

Communion.

Dominus dabit benignitatem et
terra nostra dabit fructum suum.

The Lord will give His goodness
and our earth shall yield her fruit.

SECOND SUNDAY OF ADVENT.

The stational church, that is, the church in which the people of Rome assemble to-day for the Holy Sacrifice, is called that of Holy Cross in Jerusalem, because St. Helen caused a quantity of earth from Mount Calvary to be laid

in its foundations, and in it she placed a large relic of the true Cross, and the title which had been attached to it. This accounts for the frequent allusions to Sion and Jerusalem in to-day's Office. Jerusalem signifies the "vision of peace:" what a vision of peace will be granted to us on Christmas night, if only our hearts are ready! The chants of to-day's Mass are full of enthusiastic joy at the thought of our Saviour's near approach. The Introit is taken from the Prophet Isaias, who thus from afar hailed the Divine Shepherd that was to come and rule His people, Israel. He will make His voice heard, and His sheep will rejoice, for He Himself says: "My sheep know My voice."

Introit.

Populus Sion, ecce Dominus veni-
et ad salvandas gentes: et auditam
faciet Dominus gloriam vocis suae,
in laetitia cordis vestri.

Ps. Qui regis Israel, intende; qui
deducis velut ovem Joseph.

People of Sion, behold the Lord
will come to save the gentiles: and
the Lord will make the glory of His
voice heard to the joy of your hearts.

Ps. Give ear, O Thou that rulest
Israel; Thou that leadest Joseph like
a sheep.

The Gradual alludes to the last judgment. The Son of God will then come visibly from the heavenly Sion, in great power and majesty, and His holy ones will be gathered together on His right-hand to receive their reward,—they, namely, that have "set His covenant by sacrifice." The bringing of offerings for sacrifice was the great test of religious-mindedness among the Jews; and are not the best Christians those who are most assiduous in their devout assistance at the holy Sacrifice of the Mass? The Alleluia-verse is the cry of joy uttered by those who hear the favorable sentence of the Divine Judge: "Come, ye blessed of My Father, possess the kingdom prepared for you."

Nevertheless, these verses apply also to our Lord's coming at Christmas. He will come from heaven in His beauty, and His holy ones, they that love Him and have prepared to receive Him, will be gathered around His crib rejoicing.

Gradual.

Ex Sion species decoris ejus; Deus
manifeste veniet.

He shall come in His comeliness
and beauty from Sion; God will
come visibly.

V. Congregate illi sanctos ejus
qui ordinaverunt testamentum ejus
super sacrificia.

V. Gather to Him His saints who
have set His covenant by sacrifice.

Alleluia. *V.* Laetatus sum in his
quae dicta sunt mihi: in domum
Domini ibimus.

V. I rejoiced at what was told
me: we are to go up to the house of
the Lord.

In the Offertory we beg of our Lord, who has turned His face from us on account of our sins, to turn once more toward us and hasten His coming, that we may rejoice in the new life that He will bring to us.

Offertory.

Deus, tu convertens vivificabis
nos, et plebs tua laetabitur in te;
ostende nobis Domine misericordiam
tuam et salutare tuum da nobis.

Thou wilt turn, O God, to us and
bring us to life, and Thy people
shall rejoice in Thee: show us, O
Lord, Thy mercy, and grant us Thy
salvation.

The Communion antiphon is addressed to the Church herself, the city of God; and in like manner to every Christian, bidding him look forward to the joy that is at hand.

Communion.

Jerusalem, surge, et sta in excelso;
et vide jucunditatem quae veniet
tibi a Deo tuo.

Arise, O Jerusalem, and stand on
high; and behold the joy that will
come to thee from thy God.

THIRD SUNDAY OF ADVENT.

The Church to-day is so filled with gladness that she seems unable to restrain her expressions of joy. She allows the organ to be used at Mass (but at Mass only) on this day, and would have her sacred ministers to be clad in rose-colored vestments. And why all this? Because the Lord is nigh. So in the Introit she bids us rejoice and continue our hopeful prayers, which are so soon to be heard that she speaks of them in the verse as already granted.

Introit.

Gaudete in Domino semper: Rejoice in the Lord always: again
 iterum dico gaudete. Modestia ves- I say, rejoice. Let your modesty
 tra nota sit omnibus hominibus: be known to all men: for the Lord
 Dominus enim prope est. Nihil is nigh. Be nothing solicitous: but
 solliciti sitis: sed in omni oratione in every prayer let your petitions be
 petitiones vestrae innotescant apud made known to God.
 Deum.

Ps. Benedixisti, Domine, terram *Ps.* O Lord, Thou hast blessed
 tuam: avertisti captivitatem Jacob. Thy land: Thou hast turned away
 the captivity of Jacob.

The Incarnation of the Son of God is an exercise of His power. In the Gradual, mindful of the infinite majesty of Him who is throned upon cherubim, we humbly beg Him to exert that power and come.

Gradual.

Qui sedes, Domine, super cheru- O Lord who sittest on the Cheru-
 bim, excita potentiam tuam et veni. bim, exert Thy power and come.
V. Qui regis Israel, intende: qui *V.* Thou who rulest Israel, hearken:
 deducis velut ovem Joseph. Thou who ledest Joseph as a sheep.
 Alleluia, alleluia. Alleluia, alleluia.
V. Excita, Domine, potentiam *V.* Exert, O Lord, Thy power,
 tuam, et veni, ut salvos facias nos. and come to save us.

During the Offertory the faithful should unite in the prayer of the Church and beg that the captivity in which our sins hold us may be brought to an end, and that the Divine Deliverer may come.

Offertory.

Benedixisti, Domine, terram tuam, Lord, Thou hast blessed Thy land;
 avertisti captivitatem Jacob, remi- Thou hast turned away the captivity
 sisti iniquitatem plebis tuae. of Jacob, Thou hast forgiven the in-
 equity of Thy people.

During the Communion the Church chants the words of the Prophet Isaias, which bid the heart of the sinner take courage. Fear not, Christian people! He that is coming is God; but He comes to save his creatures, and give Himself to them.

Communion.

Dicite: Pusillanimes, confortamini et nolite timere: ecce Deus noster veniet, et salvabit nos.	Say: Be comforted, O ye timid of heart, and fear not; behold our Lord will come, and save us.
--	---

FOURTH SUNDAY OF ADVENT.

In to-day's Introit the Church takes once more the oft-repeated words of Isaias, and implores heaven for the dew which will give new life to our hearts, and the rain which will make them fruitful.

Introit.

Rorate coeli desuper, et nubes pluant Justum: aperiatur terra, et germinet Salvatorem.	Drop down dew, ye heavens, from above, and let the clouds rain the Just One; let the earth be opened and bud forth a Saviour.
--	--

<i>Ps.</i> Coeli enarrant gloriam Dei: et opera manuum ejus annuntiat firmamentum.	<i>Ps.</i> The heavens show forth the glory of God: and the firmament declareth the work of His hands.
--	--

The Gradual reminds us once more that the Lord is now very nigh, and earnestly entreats Him to hasten His coming and release His people from their sins.

Gradual.

Prope est Dominus omnibus invo- cantibus eum, omnibus qui invocant eum in veritate.	The Lord is nigh unto all them that call upon Him: to all that call upon Him in truth.
---	--

<i>V.</i> Laudem Domini loquetur os meum: et benedicat omnis caro nomen sanctum ejus.	<i>V.</i> My mouth shall speak the praise of the Lord: and let all flesh bless His holy Name.
---	---

Alleluia, alleluia.

Alleluia, alleluia.

<i>V.</i> Veni, Domine, et noli tardare: relaxa facinora plebi tuae Israel.	<i>V.</i> Come, O Lord, and delay not: release Thy people Israel from their sins.
--	---

During the Offertory the Church salutes the ever-glorious Virgin in whose chaste womb is still concealed the Saviour of our world. Give us, O Mary, this God, who fills thee with Himself and His grace. The Lord is with thee, O incomparable Mother! but the happy hour is rap-

idly advancing when He will also be with us, for His Name is Emmanuel.

Offertory.

Ave, Maria, gratia plena: Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui.	Hail, Mary, full of grace: the Lord is with thee: blessed art thou amongst women, and blessed is the Fruit of thy womb.
---	---

During the Communion the Church, now filled with the God who has just come into her, borrows the words of Isaias wherewith to celebrate the praise of the Virgin Mother. The same words apply also to the Church herself, since that same God who made Mary has this instant visited her.

Communion.

Ecce Virgo concipiet, et pariet Filium: et vocabitur nomen ejus Emmanuel.	Behold a Virgin shall conceive, and bear a Son: and His Name shall be called Emmanuel.
---	--

“PAX.”

Malvern, England.

CONGREGATIONAL SINGING.

“Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.”¹

AS so many likenesses have been drawn between the reigning Pope and that of his namesake Pius IX, I would venture to add yet one more. The beginning of each reign has witnessed something more than an attempt to restore the ritual music of the Church. In the case of Pius IX, the publication of the Mechlin edition of the Gradual and Antiphoner in 1848, and the Ratisbon edition of the same books in 1851, attracted the attention of the entire Catholic world. These publications were recom-

¹ *Motu proprio* on Church music of His Holiness Pope Pius X, November 22, 1903.

mended for general use, and lived side by side until the present Pope ascended the throne. Now, the publication of the Solesmes edition of the Chant is to be followed by that of the Vatican, which, though the official edition of the Chant, will in no way preclude the use of that of Solesmes. I mention this, as the progress in the restoration of the "venerable Gregorian Chant according to the Codices" bids fair to receive a serious check by the action of those who are *waiting* for the Vatican edition, *There is no need to wait*, as the Solesmes books, which are now recommended and authorized, *will still be allowed* even after the appearance of the official edition.

The likeness between the two Popes does not end here, for the following extracts will clearly show that there was an almost universal desire and general attempt to restore what has been termed Congregational Singing.

The Bishop of Langres, France, in his Lenten Pastoral of 1847, makes the following pertinent remarks anent the subject in hand :

"Desiring that all the faithful at our Holy Ceremonies mingle their voices as much as possible in the songs of the Church, we wish that particularly at those portions of the Office in which all can most easily take a part Plain Chant shall be performed. In this rule we comprehend the *Kyrie, Gloria, Credo, Sanctus, Agnus Dei*, Proses, Hymns, Short Responsories, and above all the Psalms."

In view of the burning interest to be observed on all sides, it may not perhaps be considered out of place if we learn further as to the mind of this prelate on ecclesiastical music in general. He adds :

"We are far from forbidding in any of these chants the accompaniment of the organ; we, on the contrary, wish it, and we are happy to have been able to introduce it long since into our Cathedral. But we always wished that on these occasions it accompany the Plain Chant alone. If, then, it be wished in any parish to put into music any words of the Divine Office, this can only

be done as far as the Mass is concerned with the Introit, Gradual, Offertory, and Communion, and in Vespers with some Antiphons; but only on the express understanding that such music shall have all the qualities we have already mentioned. [This last remark refers to an earlier part of the Pastoral where the general principles of Church music are enunciated.] We shall not allow any other, and we will add that there are but *few* persons capable of composing in this manner."

There are many such chronicles of this period, but I have chosen the above in order to show that the desire for congregational singing, as well as for a reform in the liturgical music, was not then confined to the English-speaking world, as many have suggested. My collection of such records would go to prove that I am correct in my statement.

As to England herself, I have preferred the testimony of a layman to that of a cleric, who, whilst noted for his purist theories as to Church art in all its branches, was not altogether without followers, and whose influence in Great Britain was generally recognized. In a reprint of "An Appeal for Plain Song," by A. Welby Pugin, the famous architect, which has recently issued from the press of Stanbrook Abbey, Worcester, England, we read much that is of vital interest on the "corrupt and artificial state of ecclesiastical music." This was in 1850.

As to congregational singing, he says:

"Owing to the complicated nature of modern figured compositions, both the clergy and the people have been precluded from taking any real part in the service of Almighty God. They are reduced to the position of *listeners* instead of *worshippers*, so that, in lieu of the grand and edifying spectacle of priests and people uniting in one great Act of Adoration and Praise, the service is transferred to a set of hired musicians, frequently heretics and infidels, who *perform* in a gallery while the congregation are either amused or wearied, and the clergy who are present generally take advantage of these interminable fugues to say their own Office, which has no reference to the great Act of Sacrifice

at which they are ostensibly assisting. Thus the unity of this, the most majestic, the most solemn act of Christian worship, is destroyed, and in many places it has degenerated into a mere musical entertainment for the audience, and at which they assist with no more devotion than in a common theatre. Let no one think this picture overdrawn."

He then goes on to relate his experiences in other Catholic countries, nearly all of which are of a similar nature to that just quoted. But here is one exception :

"The grand and overpowering effect of the people answering the priest is yet to be heard in parts of Germany. At Minden the *Habemus ad Dominum* rose from more than two thousand voices of faithful worshippers."

And it is gratifying to be able to report a steady increase in the number of those churches where such an effect may now be heard, though (one reluctantly admits) there are still many where the affectionate salutation *Dominus vobiscum*, is indifferently or noisily (I know not which is worse) responded to by the minority of the singers who are not otherwise engaged, the congregation meanwhile pursuing their own private devotions, regardless of the fact, it may be, that the Canon of the Mass is about to be begun. It seems to be forgotten that here, in these responses, is the foundation of all true Church music and congregational singing. Many a devout worshipper desirous of showing that he was sincere when to this salutation he had answered *Et cum spiritu tuo*, would gladly lift up his voice in the congregation, were he not frozen into silence by the Gorgon gaze of those about him whose looks of stolid wonder seem to say "What on earth is he up to?" How easy for such a one to offer his sacrifice of prayer and thanksgiving, if he felt that his individual voice was lost in the sound of those voices around him. The effect of an entire congregation making all these responses as it were with one heart, one mind, and one voice, is truly overwhelming, and seems

to arouse in one that healthy emotion which arises from a true devotion. In this age of unrest it is so easy to mistake the unreal for the real, and the artificial devotion arising from a purely emotional sensation is surely unworthy of the service of God. Devotional emotion, yes; but emotional devotion, no.

In churches where congregational singing has been restored in its entirety, the impression of one witnessing such a performance for the first time in his life cannot be without interest :

“ It seemed to me as though the atmosphere of the Mass had at last penetrated the hearts of the faithful for whom it was being offered. The entire edifice was permeated with an irresistible influence quite beyond my powers of description. I had been so accustomed to witness a performance of the Mass conducted from the sanctuary or singing loft, while the congregation remained silent, that the sudden translation into the office of an *assistant* at the Mass was a revelation, a privilege, and an honor I shall not easily forget.”

In denouncing the slovenly practice above referred to I do not forget that there are many churches where each and every detail of the services receives the most careful attention, but in such places I have almost invariably noticed an attempt to decorate these responses with vocal harmony of various hues. This elaboration of harmony successfully hides the words, disguises the Chant (or inflection which it, not infrequently, strengthens!), prevents the people from “mingling their voices,” and banishes the desire to do so. But the most distressing feature of all is to be observed in the response *Sed libera nos a malo*, where a series of chromatic and sickly progressions of the commonplace and sugary order seems to encourage the attendance of one from whose power we here seek deliverance,—the last syllable of all usually receiving the support of four, five, or even six changes of harmony! The silence following the resolutions of the last discord seems a heaven-sent relief.

But it is more than gratifying to note that the Holy Father is not unmindful of the necessity for *unisonous* congregational singing. It is the only form that is at all practicable, as it is absurd to expect the people to sing one thing whilst those who are supposed to lead (and not monopolize) the singing are (with the exception of the sopranos) singing something quite different. The effect of "consecutive octaves" on such occasions is quite intolerable, to say nothing of "bad form." And, I would ask, "For whose benefit are the variable harmonies produced? Do they not tend to spoil an otherwise good and beautiful effect of *unity*, for the most perfect of all concords is the octave?" A host of reasons suggest themselves as to the cause of the failure to restore congregational singing during the pontificate of Pius IX, but I will confine myself to those which would seem to bear on the present situation.

First of all, I submit that the lack of a proper system of instruction for the people was the main cause of failure. I have frequently heard the congregation invited to sing in such and such parts of the service, but the invitation is left unclothed. They are evidently expected to "pick it up." Does it occur to the authorities that, if the regular singers require two or three practices a week to enable them to "get through" their duties in spite of their acknowledged ability, how much more should the congregation (who are supposed to be less "musical") require a proper course of training? To expect them to "pick it up" is an inconsistency, nay, an absurdity quite out of place in God's House. And, to make matters worse, I have noticed that in every congregation there are just a few who have the courage to make an attempt to "pick it up" and persevere, in the face of the most hideous difficulties for a while. Their disastrous failure, which was a foregone conclusion, not only silences them, but serves as a warning to others not to make a similar attempt and so bring ridicule on themselves. In such a church the rule of golden silence prevails for the future and any further attempt at congregational singing is

at once met by a garnished account of this previous (and some add, premature) attempt. As Pugin would say, "Let no one think this picture is overdrawn."

In the second place, I have heard congregations invited to sing (in unison presumably) while the choir continue to do so in "parts." As I have already alluded to this feature I need say but little in addition, as it must be obvious to those who are able to approach the matter in a purely unselfish manner that my contention for a unisonous worship is a just one and to be defended by all the laws of true art. This second cause of failure is perhaps the least understood and appreciated, though to my mind it is a far more serious reason than the first, if only because so few seem able to grasp its importance. The former can so easily be remedied, but the latter must be admitted before any steps can effectively be taken. I strongly urge a deep consideration of this point, as it is of the utmost importance.

I am of course aware that there are few choirs who approve of congregational singing either in theory or practice, and a contempt for *unisonous* singing usually accompanies this dislike. I somehow cannot help feeling that it is solely because they have never been taught *how* to sing in unison. Speaking generally, I find that when a choir is asked to sing in this manner, they at once sing *fortissimo*, regardless of the fact that the mere effect of singing in unison with even the half-voice (*mezza voce*) produces a *forte* tone which should never be exceeded in divine worship. Restraint should always characterize even the loudest of singing. I do not make these remarks solely to arouse the controversial spirit of the reader, but rather to add weight to my proposition and contention. If the choir, in an attempt to lead the people to sing, falls into this common error, the chances are that the congregation will follow suit, the result being better imagined than described. Let each and all be encouraged to give the best part (I might call it the cream) of their voices and the result will be a blend of tone from the multitude of voices which cannot

be imagined nor described. It must be heard to be appreciated. I know of a community of eighty men, and out of these there are but three or four possessing even average voices; but all sing with restraint, each giving the "cream" of his voice. I have taken many musicians of note (and eminence withal) to hear them, and they have been profoundly moved by the magnificence of tone thus produced, where no one voice predominates. This, to my mind, is true worship where, at the same moment, the same word is sung to the same note by choir and congregation. There is no dependence upon harmonic progressions; but the melody of the words, supported by the simple chant or inflexion, rises as one mighty yet restrained appeal before the throne of grace, as it were the sound (not sounds) of many waters. As I have already insinuated, what the congregations of our day want is a habit of distinct, united, outspoken utterance, without which it is vain to look for that unity of expression which is the foundation of all Church music. When this is admitted and when the mass of church-goers recognize this, their heritage, and do not look upon it as an intrusive peculiarity, then the truth of Church music will be more easily recognized, maintained, and perfected, and life and vigor will be given to that spirit of devotion which, like other Christian essentials, requires both an outward sign and an inward grace to ensure its reality.

Another reminiscence. A well-known English musician and composer was anxious to hear what has been unhappily termed a "bright and hearty" service. Doubtless the reader will appreciate this term. On a certain feast he attended the evening service which, after Vespers had been hurried over in the space of a few minutes (the Antiphons and Office hymn having been omitted), resolved itself into a sort of hymn-singing competition which together with "Little Benediction" lasted close on ninety minutes. I will not allow myself to describe the quality of the English hymns performed, but will merely remark that both words

and music were of such a nature that no respectable poet or musician would tolerate the like in his back-kitchen or scullery. As our visitor left the sacred building he quietly remarked, "And so this is what you call a bright and hearty service,—I call it a beastly row!"

Now to some practical conclusions. We will confine ourselves for the present to the music of the Mass. At the outset I would ask the reader to face two very ugly facts. First, from a musical point of view a common public worship is non-existent. Second, *few people really desire to sing*. To remedy the first, the correction of the second must be at once effected. The desire to sing must be created, and this desire must be no passing fancy. A real and lasting interest must be aroused, and this can only be done by a clear and convincing enunciation of the fundamental principles which should govern the use of music in divine worship. Music is not an absolute essential to the Mass. The ritual and ceremonial are alone necessary, and if the art of music is to be employed at all, it must be utilized to enhance the beauty of the ritual, the text. If it succeeds in obscuring that which it attempts to decorate, it should unhesitatingly be discarded as unsuited for the purpose. These and similar thoughts will readily suggest themselves, and I need scarcely waste time and space on such obvious reflections. When the aim of Church music is fully appreciated, the interest will have been successfully aroused, and there will be no turning back. The inappropriateness of much of our so-called Church music will at once manifest itself, and there will be a general *desire* for music *such as can be performed by the congregation*. This desire must not at once be satisfied, but rather developed into a *demand* for the restoration of the beautiful heritage of which they have been robbed. I am a convert, and when I require a stimulus to a deeper love of my religion I read the doings of Henry VIII, or Elizabeth, and when I see of what I have been robbed I become inflamed with a desire for the possession of that of which these two monsters

robbed our holy Church. And so with the congregations. Show them of what they have been deprived, and they will be possessed by a desire which will ripen into a demand. Am I too optimistic? It has been said that "Optimism and hard work alone produce success." My long experience has proved the truth of this statement over and over again. The history of congregational singing may readily be ascertained, and provides material for five or six lectures, allowing for illustrations which should accompany every lecture; but more of this anon. The psalmody of the temple and of the early Christians, as well as the methods of singing, arouses the interest of even the youngest. The testimony of Philo and Pliny, of Ambrose and Gregory, are all to hand. I always find that the history of the text and music of the *Credo* provokes an unusually healthy sentiment, and never dies or even wanes in its intensity. Such information is quite outside the scope of this paper, but is equally easy of access. Such a series of lectures as I have here attempted to map out would cover twelve evenings. Nor must the education of the children be overlooked, but there again the subject of the training of the young *during school hours* is quite outside my present aim. Yet I feel in duty bound to call attention to these various matters in passing, as they are so closely related to the subject in hand; nor can their importance be overestimated. I recently called attention to the necessity for all lectures to be illustrated; this is absolutely essential, as there are so many false impressions to be corrected, as well as prejudices to be removed. This can only be accomplished by practical demonstrations. Not only tell them *what* to do, but show them *how* to do it. "An ounce of practice is worth a hundredweight of theory" is an old saw which is of universal application. The earliest illustrations should be the Responses at Mass. Their structure and rhythm should be analyzed, and established to the understanding of all. Monotone at first, and so illustrate the features and then dwell upon the true meaning of Accent. Accent is louder,

not longer; strength, not length. Then return to the Responses and introduce the "flexus" on the weak syllable immediately following the final strong accent. Take all the Responses to this simple inflexion and, if possible, take the psalm *Dixit Dominus*, introducing the "flexus" at the end of each line, i. e., speaking generally as to psalmody, at the colon, and semi-colon. This is purely an exercise, but I always find it necessary to make it.

Compel the fullest understanding and appreciation of the terms "accent" and "flexus." Many other illustrations will doubtless occur to the mind of the teacher. As I have already said, in these Responses is to be found the seed of all true Church music, and, I now add, of congregational singing. If the Responses are wrong, the outlook for any ultimate success is indeed a sorry one. The isolated case of the *Amen*, with the strong accent on the final syllable, must be taken separately. *All responses* must be made in one breath, the speed at which these must be taken being of course decided by the size and acoustic properties of the church; but one may safely give one beat of Maelzel's metronome when set at 200, to each syllable, with a pause and *diminuendo* on the last syllable, as the maximum speed for small churches. In larger buildings a slower rate must of necessity be adopted. When all syllables have been brought to a uniform length, some strong and some weak, then it may safely be asserted that the foundation-stone of all true Church music is well and truly laid. If this be wanting, no more elaborate superstructure should be raised; if this be realized, more will sooner or later be called for.

As to other illustrations, a simple program at each lecture should be faultlessly performed by one or more voices. I would suggest the following as being suitable and calculated to bring out the chief characteristics of the liturgical chant:

1. "REGINA COELI." (Simple chant.)
2. "GLORIA IN EXCELSIS." (*In festis simplicibus.*)
3. "AVE MARIS STELLA." (*Tonus alter.*)
4. "CREDO IN UNUM DEUM." (Mode 4, no 2—Solesmes edition.)

It will be observed that I have selected specimens of syllabic chant only, and for obvious reasons, viz., to enforce a fuller appreciation of the rhythm of the text, which in this form of the chant governs the melody.

This program would be well suited for use at the first three or four lectures, as it is important that in the early stages of this congregational movement, if I may be allowed so to describe it, the people should learn to recognize melodies, and this can be only done by repeating them. The lecturer will, on the first occasion, ask his audience to listen to the words only and observe the prominence which is given to them. At the second lecture he will ask them to listen to the melody only, and notice how entirely subordinate it is to the text. On the third occasion he will explain the tonality of 1st, 4th, and 6th modes. This is necessary, and if he can secure the services of the organist (or some other competent person) to improvise a *slow* movement in one of these modes (the 4th is perhaps the best) and cause the people to listen (though I am painfully aware that there are few who know *how* to listen), so much the better. Nor would a few hints on mental concentration be out of place.

I trust I have now prepared the way for my next article, which will be devoted entirely to the practical side of the question. I do not intend that these suggestions be considered as final. They are the outcome of many years of practical experience which it has been my good fortune to enjoy. To an enthusiast and earnest student of the Chant they will be just what I intend them to be, viz., practical thoughts and suggestions to be developed according to the circumstances of the case. He will read between the lines and so work out his "own salvation"; but I would ask him not to lose sight of the following points, which I venture to repeat:

1. *Arouse* and *sustain* the interest.
2. Create the *desire* and develop it into a *demand* for congregational singing.

I have frequently been met with the remark, "Oh, congregational singing is all very well in a village church," whilst the man from the country will tell you exactly the opposite. A difference of opinion on this matter which is so dear to the heart of the Holy Father is a happy sign. And whilst we leave these self-appointed critics to settle their differences, let us set to work to accomplish that command which is contained in the extract with which I have headed this paper. "When critics disagree, the artist is in accord with himself." There are so many works on the subject of the Chant that it is scarcely necessary for me to do more than recommend a careful study of a few in order to become acquainted with the principles without which the lecturer will be quite unable to hold the attention of his audience. Zeal and enthusiasm are infectious, but unless founded upon a deep knowledge of the subject-matter, are absolutely worthless, nay, dangerous. And, lastly, out of every audience arises the true disciple who is anxious to learn and teach. Four or five such men or women are of the utmost assistance and should be sought for if only to keep alive the work of the teacher, or "missioner" as he has been termed. They are the salt, the leaven.

HAROLD BECKET GIBBS.

Covington, Kentucky.

THE NEUMATIC NOTATION.¹

THE oldest documents of our liturgical chant are written in a peculiar notation, which is now generally called the neumatic notation. The principal note-forms of this neumatic notation were retained in the staff notation of Plainchant melodies, and even in modern printed editions we still find the traces of the original written note-signs. It need not be pointed out, then, that a knowledge of the neumatic notation is of the greatest importance for the

¹ *Neumenkunde*. Paleographie des Gregorianischen Gesanges von *Peter Wagner*, Freiburg (Switzerland), Universitäts-Buchhandlung, 1905.

historical knowledge of Plainchant. But it is not only in this theoretical aspect that the neums are of interest to us: even in the practical questions of the rendering of the chant they demand our attention at almost every step.

Up to recently a practical handbook for the study of this subject was entirely wanting. The *Paléographie Musicale* published by the Solesmes Benedictines is, of course, a monumental work, and may be said to have first made a satisfactory investigation of the matter possible. A very useful publication too is the *Musical Notation of the Middle Ages* published by the Plainsong and Mediæval Music Society. It, however, has its main value also in the reproduction of documents, while the letterpress part is more like a preface to the fac-similes. Moreover, the study of Plainchant has advanced considerably during the fifteen years that have elapsed since the publication of this volume in 1890. Hence all lovers of liturgical music received with great satisfaction the publication of the work of Professor Wagner of Freiburg (Switzerland) University, a real handbook of musical paleography embodying all the recent researches, together with a great amount of original work, and illustrated by a carefully selected series of fac-similes from all the important types of neumatic notation.

The book is the second part of a complete "Introduction to the Gregorian Melodies." The first part, published in 1901, deals with the origin and the development of the liturgical chants. The third will treat of the theory of Plainchant. The first volume is, we understand, at present being translated into English. The second, it is to be supposed, will also be translated. But as this will take considerable time yet, a detailed analysis of its contents may be welcome.

The origin of the neumatic signs is to be found in the Greek accents. The acute accent, which must be conceived as drawn *upwards* from left to right, represents a high tone; the grave accent, being drawn downwards, represents a lower tone. The combination of these two signs gives the

principal neums. Thus the combination of *acutus* and *gravis* gives the *clivis*,¹ with sharp or rounded angle, a descending group of two notes; the combination of *gravis* and *acutus*, the *podatus*, or an ascending group of two notes. Similarly we have the *torculus*=*gravis*+*acutus*+*gravis*, a group of three notes in which the middle one is highest, and *porrectus*=*acutus*+*gravis*+*acutus*, a group of three notes in which the middle one is lowest. The *gravis* when written by itself is changed into a short horizontal line or a point. In the latter shape we find it in the usual form of the *scandicus*, three ascending notes, and of the *climacus*, three descending notes. From this form the *gravis* derives the now common name of *punctum*, while the *acutus* is generally known as *virga*. Professor Wagner mentions that the earliest theorists have names for the various neums different from those now accepted. But he retains the latter, because they are in common use. The first designation for the whole system of notation, it may be worth mentioning here, was *nota romana*. Probably during the influence of Byzantine musicians the term *neuma* or *pneuma*, applied both to the note-signs and the melodic figures expressed by them, came into vogue and the earlier name *nota romana* became disused in the eleventh century.

So far Wagner follows the lines generally accepted. But he strikes out along a new path when he points out that there is a whole group of neums which cannot be derived from the accents. He calls them *Hakenneumen* (hook-neums). As a general characteristic of their meaning he says that they indicated non-diatonic intervals. This gen-

¹We give here a table of the neums mentioned in this article:

Clivis	<i>N</i>	Strophicus	∩ " "
Podatus	<i>J</i>	Apostropha	'
Torculus	<i>∧</i>	Distropha	''
Porrectus	<i>N</i>	Tristropha	'''
Scandicus	<i>∨</i>	Oriscus	∫
Climacus	<i>∩</i>	Salicus	∫
Punctum .....	.	Quilisma	<i>uv uv?</i>
Virga .....	<i>|</i>	Pressus	<i>∫</i>

eralization is not quite correct, inasmuch as the liquescent neums which come under this group were perfectly diatonic. Besides, there is one note-form treated in this connection which is non-diatonic, but has not the shape of the hook, namely the *trigon*. Still the name hook-neums is a convenient one for this whole class, which is distinct from the accent neums, and, with the exception mentioned, they seem really to have been non-diatonic in their meaning. Professor Wagner takes it for granted that they have a different origin from the accent neums and are a later addition. At the same time he holds that they are an essential part of the neumatic system as evolved by the end of the sixth century. The Roman chant of that period, then, while being diatonic in its foundation, must still be said to have admitted a certain amount of non-diatonic ornamentation. These ornaments point to Oriental sources; and their gradual elimination, which went hand in hand with the introduction of the staff notation, marks, according to the author, the complete *Latinization of the Church chant*.

The first of these signs is the *strophicus*, comprising the *apostropha*, *bistropha* and *tristropha*. The *apostropha* has the shape of a comma (,). The *bistropha* consists of two, the *tristropha* of three, such signs. The *bistropha* and *tristropha* appear to have meant a quick repetition of a note with a slight variation of pitch, not amounting to a semitone. In the *bistropha* then the first note, in the *tristropha* the second note, was taken a little lower. The *apostropha* never occurs by itself, but either as preparation for the *bistropha* or *tristropha*, or appended to *clivis* or *torculus*. In the latter case it seems that the last note of the *clivis* or *torculus* was sung slightly lower than the diatonic step indicated by the *apostropha*.

A similar meaning to that of the *apostropha* appears to have attached to *oriscus*. But it occurs not only after a *clivis* or *torculus*, but also after a single *virga*, and frequently after the second note of a *climacus*. Wagner thinks that it indicated a slight emphasis given to the note to which it is attached. In some cases at least it may have

meant the addition of an ornamental note slightly higher than the principal note.

The *salicus* is a variant of the *scandicus*. Its second note is written in the shape of a semicircle opened downwards. This second note appears to have been sung a semitone or quarter tone below the third note. The staff notation MSS. replaced the *salicus* when there is a step of a tone below the highest note by a *scandicus*, and when there is a semitone, by a *strophicus* or an *oriscus*.

The *quilisma* consists of three hooks opening to the right. Wagner adopts the general interpretation that it meant a kind of shake. Fr. Vivell, O. S. B., has recently tried to prove [*Gregorianische Rundschau*, 1905, Nos. 6-11] that the *quilisma* meant a chromatic or enharmonic glide, each of the windings of its form indicating a distinct stop. Fr. Vivell's arguments seem to be convincing.

The *trigon* is a sign consisting of three dots placed like the corners of an equilateral triangle. It corresponds to a *torculus*, but it appears that the interval between the first and second note was less than a semitone. In the staff notation MSS. the first two notes are placed at the same pitch.

The *pressus*, judging from its name, meant a kind of emphasis given to a tone. But this emphasis appears to have been given by placing before the principal tone a preparatory tone slightly lower, or singing after the principal tone an ornamental one slightly higher. *Pressus*, *trigon* and *bistropa* or *tristropa* with *punctum* are often interchanged. Their method of rendering must, therefore, have been very similar. The Frankish and Italian codices with staff notation replace the *pressus* by *bistropa*, or *tristropa* with *punctum*, or by a *clivis* with the upper note strengthened by *oriscus* or *punctum*, or, if the preceding neum ends with the tone on which the *pressus* begins, by a simple *clivis*.

There remain the *liquescent neums* which, as I have said, have the hook form in common with the preceding ones, but not the non-diatonic character. Liquescence takes

place only in the transition from one syllable to another under certain phonetic conditions. It has its origin therefore in peculiarities of enunciation. Wagner, in agreement with the *Paléographie Musicale* (vol. II, pp. 37 seqq.), points to the voice-glide that takes place between the two consonants like *r* and *t* in a word like *ubertas* (uber[e]tas). But I must confess I cannot see why this voice-glide, which follows the *r*, should influence a melodic figure preceding the *r*. It seems to me that the essence of liquescence lies in the merging of the pure vowel sound into that of one of the liquid consonant sounds, *l*, *m*, *n*, or *r*, to which may be added *j* and soft *g*. This is what singers of Plainchant generally do. The cases where this explanation does not hold, as in “*noluit consolari*,” must I think be accounted for by analogy,—that is to say, what takes place in these cases is called liquescence because of the shortening of the vowel sound which it has in common with the true liquescence.

Liquescence affects the melody in one of two ways: either a liquescent note is added to the melodic figure or the last note of the melodic figure itself is made liquescent. In the former case the hook indicating liquescence is added to the neum; in the latter the last stroke of the neum is shortened into a little hook. The liquescent signs remained longest in codices, though they too in many cases disappeared gradually.

The third chapter deals with the relation of the neums to the practice of singing in the Middle Ages. As far as we can see, the neums indicated only three things: (1) the number of notes on each syllable; (2) their grouping; (3) the rising and falling of the melody. They did not indicate the intervals. The fact that a few signs, such as the combination of *apostropha* and *bistropha*, or the *quilisma* point almost invariably to an interval of a minor third, does not invalidate the general statement that the neums by themselves do not show the intervals. The difficulty, then, naturally arises, how it was possible that a notation imperfect in this respect could be considered satisfactory. Incidentally Wagner here notes that our oldest documents of

neumatic notation belong to the ninth century. Professor Fleischer in his *Neumenstudien* thought that the oldest neums were found in the *Codex Amiatinus* of the eighth century. Wagner, however, points out that these neums are not of the same age as the codex itself and holds that they belong to the tenth or the eleventh century. The difficulty of the insufficiency of the neumatic notation, however, disappears when we observe that the old singers always sang from memory. Even the existing MSS. were not for the ordinary singers, but for the teachers and directors. The latter were by a long training fitted for their office and required the neums merely as an aid for their memory. Moreover Wagner points to the system of cheironomy, that is, the indication of the course of the melody by movements of the hand of the conductor. These movements, he thinks, indicated clearly to the singers what intervals they were to sing. That a distinct indication of the intervals was not considered necessary for the ordinary practice of singing is also proved by the fact that, centuries after the invention of the staff notation, melodies were written in mere neums.

In the fourth chapter Professor Wagner proceeds to give specimens of the most important types of pneumatic notation, Italian, French, Irish-Anglo-Saxon and German. From the form of the neums he comes to the important conclusion that the German, and particularly the St. Gall MSS., are derived not directly from the Italian, but from the Irish-Anglo-Saxon. He takes it as certain that the early missionaries who came from Ireland and England brought with them the Gregorian Chant and its notation as they had got it in England. Moreover, the earliest German MSS. are independent of St. Gall. Only later on, in the tenth and the eleventh centuries, the special type of St. Gall began to dominate in all German churches. Later again, a return to the more general type was made, and it is remarkable that in Germany particularly neumatic notation without staff lines held its ground till the fourteenth century. The special features of the St. Gall notation show, according to the author, that in St. Gall the render-

ing of the chant was subjected to a considerable change, though they retained the melodic line faithfully. Hence, he says, these documents do not deserve the same confidence as the old Italian, French and English codices. We shall have to return to this question of the St. Gall chant later on.

Even during the time of our earliest neumatic documents we notice an endeavor to remove the indefiniteness of the notation with regard to the intervals. About two centuries, the ninth and tenth, are filled with attempts to improve the notation in this respect. Wagner sees in these attempts a proof that the neumatic notation must be centuries older than the oldest records we possess. The explanation of the dissatisfaction with the notation is probably to be found in the more general use of the chant. As long as the singing was confined in the main to well-established choirs at cathedrals or large monasteries, the living tradition supplied the defects of the notation; but when singers had to be trained for small churches also, the difficulty of having to rely so much on their memory made itself felt. Perhaps also the growth of musical theory is to be taken into account.

In his fifth chapter Wagner treats of the various proposals to add letters to the neums to mark their tonal significance. He passes in review the suggestions of Hucbald and Hermannus Contractus, and then comes to speak of the so-called Romanian signs in the St. Gall codices. He maintains here that the singer Romanus, from whom the signs have got their name, is a mythical personage. We shall go into this question when we come to the twelfth chapter, which is devoted entirely to the St. Gall chant.

Another solution of the difficulty was the use of the fifteen letters of the alphabet from *a* to *p* in connection with the neums, to indicate the the actual tones to be sung. The most valuable document of this class is the *Codex Montpellier*, published in the seventh volume of the *Paléographie Musicale*. But the awkwardness of this device militated against its general acceptance.

More in the direction of the final solution were the "point neums," of which the sixth chapter treats. Already in the older forms of the neumatic notation we find points used instead of the accent lines in the forms of *scandicus* and *climacus*. It was only an extension of this principle to use points for all note-signs. The difference between the two notations is that the accents show pitch by their *direction*, and points by their relative *position*. But the grouping of the notes remained the same as in the accent neums. Soon, moreover, the scribes began to connect points by lines, or add little strokes to certain points, and thus the shape of notes gradually evolved which even at present is used in Plainchant books. One of the principal types of these point neums was the Metz notation, of which the author gives a few examples. The Metz notation held the field in the surrounding countries until the twelfth century when the improvements made elsewhere were embodied in it. There was only one step from the point of notation to real *diastematic* [from the Greek *dias-tema*, interval] notation; the points had merely to be arranged at regular intervals, in the perpendicular direction, to correspond with the size of the intervals. There are, however, some documents with accent neums which show some kind of diastematic arrangement. Wagner points out that in the Einsiedeln Codex 121, which was clearly written in St. Gall in the tenth century and still more in the St. Gall Codex 381 of the eleventh century, some cadences for the Introit and Communion Psalm verses arrange the neums in accordance with their pitch. But while in St. Gall only occasionally the position of the neums was arranged in accordance with their pitch, we find the principle carried out fully in the Longobardic neums of the first half of the eleventh century. Here the space between the constituent parts of a group and between consecutive neums is measured exactly in accordance with the intervals. Musical history does not tell us the name of the man who first adopted the principle which is the foundation of our modern notation. All the honor has been heaped on another

man who shortly afterwards made some improvements which were very important, no doubt, but still only accidental. But it is probable that the originator of the idea was an Italian of the tenth century.

With the diastematic notation we meet a new sign, the so-called *custos*. In order to show what interval was formed by the last note of a line with the first of the next, the scribe indicated the position of the following note by a little mark at the end of the line.

The early Longobardic notations show no staff lines. It is not improbable, however, that the scribes used a line that is not now recognizable. If a drawn line was necessary for the writing of the text, to keep all the letters in a row, it was still more necessary for the diastematic notation. It appears, anyhow, that staff lines were used in the tenth century. The earliest use of a single line in the eleventh century is found in the Aquitanian notation, a kind of point notation used in southern France and in Spain. The line here does not mark any definite step of the scale, but is used for *d*, *f*, *g* or *a*, according to the range of the melody. It is remarkable that down to the fourteenth century the Aquitanian notation in Spain used only the one line, which shows that Guido's improvements were by no means at once generally accepted.

But right at the commencement of this period, about the year 1000, experiments with several lines were made. The old idea of Hucbald, who used six lines, writing the syllables of the text in the spaces between them, was apparently given up, and notes were placed both on the lines and in the spaces. But there was difference of practice as to how many notes should be placed in one space. Here Guido of Arezzo, who died about the middle of the eleventh century, stepped in and laid down the rule which has been followed down to our day, that only one note should be written in a space, so that adjacent lines would represent the interval of a third. Guido further fixed the number of lines at four and used a clef, or colored lines, or both, to fix

one or several degrees of the scale, all the other degrees being fixed by their definite relation. The number of lines, however, was not strictly adhered to by his followers. Even down to the fourteenth century we find notations with only two or three lines. Rarely five are found, this number becoming general only toward the end of the Middle Ages. A similar variety is exhibited by the clef signs. Sometimes they are omitted altogether, and while the usual thing was to have *F* or *C* as clefs, we also find *D*, *G*, *a* and *b* used. The coloring of the lines, too, represents manifold combinations.

Besides fixing the details of the staff notation, Guido also conceived a scientific plan of teaching the scale, an acquaintance with which was of course a necessary condition for making proper use of his notation. The origin of the solmization syllables in the hymn *Ut queant laxis* is well known. To the other things, however, which an admiring posterity put to his credit, such as mutation and counterpoint, Guido has no claim.

One effect of the adoption of the staff notation was the disappearance of the non-diatonic ornaments. As they could not be expressed on the staff, which showed only diatonic intervals, their special signs were given up, and concordantly they were omitted in the rendering. Hence Wagner says, as already mentioned, that the staff notation brought about the *complete Latinization* of the Gregorian Chant.

Apart from these slight changes the author holds that the codices in staff notation represent the same chant as those in neumatic notation. The wonderful agreement of the staff notation MSS., if it were not founded on the identity of their melodies with those of the previous centuries, could be explained only on the assumption that they are all copies of Guido's manuscript. But the existence of the Longobardic and Aquitanian neums, which represent a diastematic system altogether independent of Guido's reform, as well as the very gradual adoption of Guido's sys-

tem in the other countries, makes such an assumption altogether impossible. Even the slight differences that we find in the melodies are an additional proof of the continuity of the tradition. For they show us the difficulties the individual scribes had in fixing in a definite system of notation the melodies which before they conceived without any reference to such a system.

[To be continued.]

H. BEWERUNGE.

Maynooth College, Ireland.

THE VATICAN EDITION.¹

THE action of Pope Pius X in the domain of Church music is almost unique in the history of the papacy. In its thoroughness, it is equalled only by the action of Pius V; in its severity and moderation, it is hardly surpassed even by that of Benedict XIV; in its method, it is closely analogous to that of Gregory the Great; in its timeliness, it is truly a master-stroke.

The preparation of this typical edition of liturgical books has been entrusted to a twofold commission, which has for its scope the revision on the one hand of the liturgical text, and on the other of the musical. We are concerned here only with the latter.

From the official documents in the case, it appears that Pius X is intensely in earnest about the restoration of the "so-called Gregorian Chant."²

In the now famous *Motu proprio* of St. Cecilia's Day, 1903, he calls for a general return to the traditional chant of the "ages of faith;" and in the decree of the Sacred Congregation of Rites which followed closely [Jan. 8, 1904] upon the first *Motu proprio*, he enjoins upon all the adoption, *quam primum*, of some good version of the ancient manuscripts, at the same time pointing out that the Soles-

¹The Vatican Edition of Liturgical Books.

²*Il cosi detto canto gregoriano . . . Motu proprio*, Nov. 22, 1903.

nes edition, then already largely in vogue, was entirely conformable to his expressed wish. To give greater clearness to his commands, the Holy Father added that no church, not even the Lateran Basilica, was to be formally excused from compliance with this decree. The expression *quam primum* showed, however, the moderation wherewith he tempered his discipline; and, in point of fact, no one was compelled to go to any damaging expense in the matter.

The fact that the Solesmes edition was not strictly official, however, was the cause of much misunderstanding, especially in Germany, where the fall from official favor of the Ratisbon edition had aroused some feeling. At the same time the Solesmes edition was being attacked on many sides on account of its imperfections. The monks of Solesmes were well aware of the shortcomings of the early work, and had therefore been engaged for some years in the preparation of a revised text which should embody the results of the more careful and methodical research of recent times. They had spared no pains and expense to get together the most perfect collection of materials for this work. Several hundreds of the better manuscripts had been photographed, and these monuments they had carefully studied and tabulated as to their contents, according to nationality and in order of antiquity. Their method of work, as well as the means they had accumulated, were the admiration of all scholars, chief amongst whom we must place the Right Reverend Abbot of Saint Wandrille, Dom Joseph Pothier.

Moved now by the apparent ripeness of the times, quite as much as by the desire of giving forth a more perfect result of their labors than had hitherto been possible, the monks of Solesmes resolved to approach the Holy Father, with a view to procuring the official sanction for their proposed musical text. The Abbot of Solesmes, the Right Reverend Paul Delatte, honored as he had been in 1901 by the Brief of Leo XIII, *Nos quidem*, had no difficulty in persuading the Holy Father to publish from the Vatican Press a typical edition of the liturgical chant, and to entrust

the redaction of the text to the monks of that monastery. Accordingly, a second *Motu proprio* was published by the Holy Father, dated April 25, 1904, appointing the Commission for the Vatican edition of Liturgical Books, consisting, as to the musical part, of some twenty members and consultors, with Dom Pothier as president. Dom André Mocquereau and a few other monks of Solesmes were made redactors of the musical text, with the obligation of submitting their work to the Commission in Rome. The meetings of the Commission were to be secret. They were held chiefly in the spring of the current year.

The general impression was that the Commission, having perfect confidence in the redactors, would pass quickly upon the text submitted to them, and give the Gradual and Vespers for publication before the summer. The surprise of the public was therefore very great when, on the 27th of June, there appeared in the *Giornale di Roma* newspaper a letter, dated June 24th, purporting to have been sent by the Cardinal Secretary of State to Dom Pothier, directing the latter to undertake himself the delicate task of preparing the text of the forthcoming Vatican edition, and to base his work upon the Solesmes edition of 1895.¹ This action of the Holy See virtually took the redaction of the text out of the hands of the monks of Solesmes. Thereupon those gentlemen quietly retired, declining henceforth to work under the auspices of the Commission. These events brought on a crisis in the monastic Congregation of France, of which the Abbot of Saint Wandrille is a member. And so acute was this crisis that Dom Delatte, the Abbot President, thought it well to resign. This resignation was twice refused by the Holy Father; but upon its being presented for the third time his Holiness reluctantly accepted it.

Meanwhile Dom Pothier hurried forward his work, feel-

¹ Commenting on this letter, the *Rassegna Gregoriana* remarked that it had appeared by private communication in the columns of the *Giornale di Roma*, whereas by its nature it was intended only for the guidance of the members of the Commission.

ing that the subscribers had been too long kept waiting, and toward the end of September the first sheets of the *Ordinarium Missæ* were printed and delivered to the subscribers.

It may be well to say a few words here about the subscribers. With the sole view of covering the expenses to the Vatican Press, the various publishers who desired to bring out manuals founded on the Vatican text were asked to subscribe for at least one thousand copies of the Gradual and Vespéral. These copies they were to dispose of as they pleased. Certain regulations were issued at the same time limiting the rights of the publishers. These need not be drawn out in detail here; but it should be stated that to no publisher was any special privilege granted: the subscribers were to be taken and treated as equals.

The die is cast; and we have now, for better or for worse, a fixed, typical text of the liturgical chant. The Vatican edition will soon be in possession of the field. All other editions must forthwith cease to be published and will soon go out of print. Certain peculiar melodies may be granted for local use, here and there, as at Strasburg, Metz, and other cathedral towns: but the main bulk of the repertory, in every place where the Roman rite prevails, will have to be in strict conformity with the Vatican text.

To many American choirs this obligation to give up the use of corrupt texts of Gregorian chant and substitute therefor the official version, will seem practically meaningless, for the obvious reason that they have never sung Gregorian at all. But the wish of the Holy Father is that they should now take up the singing of the Proper of the Mass, a serious obligation which has, alas, been allowed to lapse into oblivion in many quarters. For the Proper of the Mass there is no complete repertory but the Gregorian; hence, it will become necessary to study the principles of the Church's liturgical chant and to take up the Vatican Gradual. In the same way the Vespéral must soon come into more general use than has heretofore been customary.

Among the other liturgical books whose musical text will be revised by the Commission at Rome will be the Processional, containing the Proper chants for processions, the Missal, the Pontifical, the Ritual, and the Antiphoner.

And now let us consider what the Church has gained by all these acts of the authorities at Rome, and the events of these times.

Unquestionably, the appearance of the Vatican edition will exercise an important influence on the liturgical and musical life of the Church. In the first place a much more perfect and integral celebration of the holy Mass will be most likely to be undertaken. People will learn to love the beautiful melodies of the Ages of Faith, and will be anxious to hear them sung in our sacred functions. The possibility of congregational singing which the Gregorian repertory affords in so high a degree will open the eyes of clergy and people to the active, devotional, nay, even dramatic, part which can and should be taken in church services by the multitude. Give the people a chance to sing and teach them how to do it, and you will find the present churches inadequate to contain the crowds that will flock to them. With the spirit of devotion so quickly engendered by the liturgical chant will come that of obedience, and the evils of the day will be easier of cure.

As for the lovers of the "Song of the Spouse," we can well understand their joy at finding the Solesmes edition taken as the basis of the Vatican. Looking backward at the struggles of the past half-century, it seems quite astonishing that such progress should have been made,—and made at a bound. It is within the memory of many how the members of the Congress of Arezzo, in 1881, fared when they proposed to petition the Holy See to adopt some such measures as have now become official. In those days the cultivators of the restored Gregorian Chant sang their melodies almost in secret, and were looked upon as disloyal to the Holy See. Speaking of the Arezzo incident, Dom Amelli, Prior of Monte Cassino, in a fine Latin

oration delivered before the Plainsong Congress of Strasbourg last August, wittily told how the Chant was, as it were, imprisoned: "Cantus servabatur in carcere: oratio autem fiebat . . .!"—an adaptation of the text of the Acts of the Apostles, which aroused much merriment. It was not till 1901 that anything like official recognition was given to the efforts of the Solesmes Fathers for the restoration of Gregorian Chant, by the terms of the Brief of May 17, *Nos quidem*. And now behold the Solesmes edition, once a stranger knocking at the gate, at last given the freedom of the Holy City.

The monks of Solesmes have shown themselves Christians as well as archæologists. They have given us a noble example of patience and humility. Few there are who could bear as they did the humiliating treatment which they have received. On the other hand, few understand exactly in what measure they have been made to suffer. The matter, however, is of too personal a nature to be discussed here, and they are themselves the last to wish publicity to be given to it. Let it only be said here that their standing as archæologists should in no way be affected by this turn of events. It is only a question of time and opportunity when they will be called upon to give to the Church the splendid results of their labors, and these will be none the worse for maturing. A future generation more imbued with the knowledge and love of Gregorian Chant will doubtless appreciate the integral restoration thereof much better than our own.

NORMAN HOLLY.

Dunwoodie Seminary, N. Y.

THE PLACE OF THE GREGORIAN CHANT IN SACRED MUSIC.

THE restoration of the Gregorian Chant is an event of the profoundest significance. It does not mean simply that the Church, with wise tenacity of aim, is clinging to one of her most precious institutions and handing it over to posterity to exert a tremendous influence upon the relig-

ious composers of the future. It means more than the Attended as it is by a revival of classic polyphony, it signifies, one might say, the dawn of a new era. The thirteenth hundredth anniversary of the death of St. Gregory has been marked by a renaissance of sacred music such as has never before been witnessed. The priceless heritage of the ages is now to be turned to some account.

The Gregorian Chant occupies historically and liturgically a place which is entirely its own. It has never had a real competitor, either in the Catholic Church or in any other body of Christians. Not only did the style of Palestrina owe its very existence to it, but it was likewise the *fons origo* of the music of all the Protestant churches. It has certain archetypal qualities which every great work of sacred music, of whatever school or period, must in some degree reproduce, or else fail to serve its purpose. The purity and universality of its style give it a vitality which is undiminished from one age to another, and which prevent it from ever seeming antiquated. It will repay us to consider the Gregorian Chant in some of its relations with the sacred music which grew directly out of it, and with the music of modern times.

The rare qualities which make the Gregorian Chant so wonderfully adapted to its liturgical function are difficult to describe. From a very early period some forms of intonation by the celebrant and of singing by the choir were found to be necessary to give the liturgy due solemnity. With the publication by St. Gregory of his celebrated *Antiphonarium Romanum*, a highly developed system of music adapted to liturgical use came into existence. It was more perfect than anything that preceded it,—so perfect that it remained in essential character unchanged from the beginning of the seventh century to the twelfth and even later. It was distinguished by being intended, not so much to delight the ear as to provide an unobtrusive vehicle for the words of the service. Both in rhythm and in melody alike it was so subtly conformed to the natural speaking voice

that it was perforce an elocutionary medium of great expressive power. Grave, simple, and expressive, and yet carefully subordinated to the liturgy which it served, it could not help being elevating and holy. It was not, however, primitive because of its simplicity, for it had a beauty of form evincing a high achievement of art, and its melodies in their number and variety provided the Church with a rich store to draw upon, of which it would never grow weary. It was founded, moreover, upon a tonal system much more interesting and characteristic than that of modern times. But these observations leave unnoticed its aspiration, its tenderness, its grief for the sorrows of this world, and its hope for the life of the world to come. It was the very voice of the liturgy, a voice that speaks as eloquently to men now as ten centuries ago. Its qualities were archetypal, in that they were the qualities essential to all profoundly religious music wedded to a liturgy. For this reason anyone desiring to learn what the fundamental requisites are for modern sacred music has only to study the character of the Gregorian Chant.

At first one might suppose that the difference between rhythmic and non-rhythmic music, between plainsong and figurative music, is too great to be overcome by a fanciful assertion that the qualities of the Gregorian Chant are universal desiderata. The transition, however, from the Chant to the more deeply devotional music of later times is not so abrupt as might be supposed. Figurate music came into existence in consequence of a desire to enrich the Gregorian Chant by the addition of new parts. Part-writing slowly developed between the tenth and thirteenth centuries from the primitive, non-rhythmic harmony, which would perhaps be mistaken for discord by modern ears, into rhythmic counterpoint. But the Gregorian Chant was the foundation of this development, and the transition from plainsong to polyphonic settings of Psalms and Responses did not result, immediately at least, in abandonment of the distinctive features of the earlier form of music. The old

melodies of the Gregorian Chant were woven into polyphonic settings of the movements of the Mass, and the character of the Chant was lost only gradually. With the advancement of musical science, however, these compositions were destined to grow more complicated, until, in the century preceding Palestrina, they became artificial and pedantic. The severity and devotional spirit of plainsong was exchanged for an ingenuity which developed into a great abuse, and rendered a reform of figured music necessary, if it was to be retained at all. This reform was brought about by Palestrina, who simply restored to sacred polyphony the severity, simplicity, and holiness of the Gregorian Chant itself.

That one of the purposes of the musical reform now in progress is to secure recognition for the Gregorian Chant as the model for all liturgical music, and therefore as exemplifying qualities which must be copied in all modern sacred music suited to the Church, is readily to be inferred from the Pope's *Motu proprio*. "The more closely a composition for church music approaches in its movement, inspiration, and savor to the Gregorian form, the more sacred and liturgical it becomes," is the rule which has been laid down for Catholics to test the value of all sacred music. The fact that the greater proportion of modern music could not survive this test shows the prevalence of a secularism which is quite as baneful in its results as the extravagant abuses against which Palestrina contended, and which, like them, is to be overcome only by returning to the qualities of the Gregorian Chant.

The test which the Holy Father provides, however, is universal, and applies to modern Protestant as well as Catholic music with a considerable degree of force. The best music of the Anglican Church has not imitated Palestrina, or Tallis, the English composer who stood for a similar ideal, but it has striven to approach the ancient plain song model in smoothness, dignity, freedom from voluptuous or theatrical effects, and lack of worldly association,

—all of them characteristics of the Gregorian Chant. The Gregorian Chant also underlies the Lutheran *choral*, from which the modern Protestant hymn has developed, and the excellence of these modern hymns depends upon their affinity to ancient melodies in the pure, elevated qualities of the Chant. The best vocal and instrumental music of all the Protestant churches is marked by the smoothness and serenity of the Gregorian Chant and by the polyphony based upon it, although the wide prevalence of theatrical standards of taste and the indifference to tradition prevent this truth from receiving due recognition.

Because of its character of universality arising from ideal adaptation to liturgical use, the Church is not pursuing a narrow, exclusive policy in reviving the Gregorian Chant in its original, undefiled purity. The reform is rather in harmony with that spirit of catholicity which is one of the most cherished traditions of the Church. The purpose of the Church in this musical reform is in the highest sense catholic, in that it is dominated by the wish to banish nothing from the service that belongs there, and to receive into the Church all that is truly and unvaryingly good. The programme which has been defined in the *Motu proprio* is thoroughly broad-minded, and is as heartily to be commended from the musical as from the ecclesiastical point of view. No regulation has been made which can be considered by a fair critic disparaging to the interests of modern sacred music. The Holy Father has said that the qualities of sanctity and goodness of form, which are characteristic of the liturgy, are to be found in the highest degree in the Gregorian Chant, and also in an excellent degree in the classic polyphony of Palestrina and other composers; but no rigid rule is laid down, for it is expressly declared that modern music “too furnishes compositions of such excellence, sobriety, and gravity that they are in no way unworthy of the liturgical functions.” The attitude of the Holy See toward modern sacred music is thus thoroughly liberal, and it is in effect proposed that modern composi-

tions shall be judged solely with respect to their liturgical merits, rather than in accordance with any stereotyped formula. Let no modern composer of sacred music complain that his art has been done an injury, when from so enlightened a programme as this it is certain to receive new stimulus and inspiration, and to enter upon a new lease of life.

On the part of some Catholic musicians there were some signs of a disposition to disparage the reinstatement of the Gregorian Chant before the action of the Church rendered the expression of such a feeling disrespectful to the Holy See. The fact is that the Chant has unfortunately not received its due in modern times. The late Sir Frederick A. Gore Ouseley, professor of music at Oxford, once wrote that the loss of the church music of England stored in monasteries was not great, because "the old ecclesiastical music was naturally opposed to progressive development," etc., etc. A judgment of this kind, founded on ephemeral conventions varying from age to age, is unsound and needs to be supplanted by one which completely adopts the historical point of view. In the Middle Ages the development of music took place chiefly under ecclesiastical influences, whereas in modern times secular influences have predominated, and only a little reflection should convince anyone that we must detach ourselves from the secular point of view of our own period to appreciate the grandeur of mediæval music.

It is a matter of history that it was almost wholly in consequence of the zeal, enthusiasm, and assiduity of the religious orders of the Middle Ages that music came into existence as an independent art. Notker Balbulus and his fellow monks of St. Gall in Switzerland were but one of many religious communities rendering substantial services to the advancement of music. To many of these venerable fathers we are indebted for sacred melodies of enduring beauty. No modern musician at all sensitive to the reproach of an unhistorical and uncritical attitude can afford to ignore or

slight noble music which survives the immutable and final tests of liturgical fitness and spiritual growth.

It would, therefore, be unfair for any musician to maintain that the musical reform in progress truly implies recrudescence. It means progress. Values are adjusted on a sounder basis. The more devotional and conservative of modern Catholic composers are given material encouragement. A new school of sacred composition may spring into existence. Such a school may restore sacred music to the glory which it had in Palestrina's time.

The music of the Church had fallen on evil days, and it is now to be regenerated. Notwithstanding the abundant fruits of the researches conducted at Ratisbon and Solesmes by learned antiquarians, the Gregorian Chant was permitted to decline, so that in many cases it was scarcely recognizable in comparison with the ancient tradition. As for Palestrina and the more illustrious of his successors of the classic polyphonic period, in many quarters they had grown to be mere names,—names that meant little or nothing. The change now brought about is a great blessing to the Church. A German musician of nearly a century ago, writing of Palestrina, Vittoria, Lotti, Durante, and other masters, says that though preceded by the best selections from Handel and Bach, their pieces "will never lose their charm." That charm, after a period of secularization which has relegated to obscurity much of the best music of the world, is now to be consecrated anew to the service of religion.

It is to be hoped that the persons in charge of the music of the various Catholic churches in this country will study with reverent enthusiasm the old music, polyphony as well as plainsong, will cultivate a fine discernment by analysis of the best models, and will teach their singers how to understand and appreciate the greatest religious music ever written. That this result may be anticipated is not altogether uncertain. If the reform of sacred music is carried out with the technical skill and rare discrimination that are

so much to be desired, its significance on the spiritual and devotional side will be very great. It will also be recognized as a broad-minded contribution to art and civilization, as well as a devout glorification of the liturgy affecting the innermost life of the Church.

ARTHUR SPENCER.

Brookline, Mass.

WOMAN'S PART IN THE MOTU PROPRIO.

I.—PLAINSONG.

AT a time when many lady-singers are smarting under the proscriptive laws of the *Motu proprio*, where it has been put in action, or hoping, where it has not been enforced, that it will never become a living law, it seems suitable to point out the legitimate and very real part that women may take in Church music. There is no mistaking the sense of the Papal utterance; viz., that since singers in church have a real liturgical office, "women, as being incapable of exercising such office, cannot be admitted to form part of the choir or of the musical chapel." But what of the "active participation of the faithful in the ecclesiastical offices," a participation so strongly desired by the Pope? Has woman no part in this? We hope to show that she has an important vocation with regard to Church music, not only by the right use of her influence, but by her active coöperation. Her solos in the choir must indeed be sacrificed, but ample opportunities of usefulness still remain. It will be the object of these articles to point out the practical manner in which such opportunities may be turned to advantage. We purpose beginning with nuns, whose example may be expected to exercise a salutary influence, and who, by training their pupils in an intelligent execution of Plainsong, may render very substantial assistance to the good cause. After dealing with the work proper to nuns, we shall consider the Plainsong sphere of the woman in the world.

Before entering on the practical side of our subject, we may be allowed to make a few preliminary remarks on the spirit in which the study may most profitably be pursued.

In the exercise of any of the faculties with which man is endowed there is, to the thinking mind, a sense of awe and reverence. It seems and is so wonderful that man should be permitted to penetrate into intellectual and spiritual depths, and to analyze so much that is beyond the ken of his outward sense. But outside the sphere of distinctly spiritual perceptions, there is perhaps nothing so elevated as music. Music is too often looked upon as a mere *art d'agrément*, and its deeper and more serious function is too often disregarded. Cardinal Newman's beautiful words on this subject may be recalled :

“ Shall we say that all this exuberant inventiveness is a mere ingenuity or trial of art, like some game or fashion of the day, without reality, without meaning? We may do so, and then perhaps we shall account the science of theology to be a matter of words; yet, as there is a divinity in the theology of the Church, which those who feel cannot communicate, so is there also in the wonderful creation of sublimity and beauty of which I am speaking. To many men the very names which the science employs are incomprehensible. To speak of an idea or a subject seems to be fanciful or trifling, to speak of the views it opens upon us to be childish extravagance; yet is it possible that that inexhaustible evolution and disposition of notes, so rich yet so simple, so intricate yet so regulated, so various yet so majestic, should be a mere sound, which is gone and perishes? Can it be that those mysterious stirrings of heart, and keen emotions, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself? It is not so; it cannot be. No; they have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our Home, they are the voice of Angels, or the *Magnificat* of Saints, or the living laws of Divine governance, or the Divine Attributes; something are they besides themselves, which we cannot compass,

which we cannot utter; though mortal man, and he perhaps not otherwise distinguished above his fellows, has the gift of eliciting them.”¹

And Ruskin says, in his own forcible way :

“The first great principle we have to hold by in dealing with the matter is, that the end of Art is not to *amuse*; and that all art which proposes amusement as its end, or which is sought for that end, must be of an inferior, and is probably of a harmful, class. The end of Art is as serious as that of other beautiful things,—of the blue sky, and the green grass, and the clouds, and the dew. They are either useless, or they are of much deeper function than giving amusement.”¹

Now the most natural, the most spontaneous form of music, is song. “All the greatest music is of the human voice, as all the greatest painting is of the human face.” And does not the real nobleness of song depend on the fact that it is the vehicle of our actual praise of God? On this account it is admitted into the Sanctuary of God’s Church and becomes an indispensable part of every solemn liturgical celebration.

When we approach the subject in this spirit, we have little difficulty in deciding what *style* of music is most becoming; we do not base our conclusions on personal taste, or on the consideration of what may most agreeably impress our hearers; we look rather to the end, and ask what is most worthy of the ears of Him who heareth all things. And here we have the guidance of the Church. Our Holy Father, Pope Pius X, when speaking of the different kinds of music, says that Plainsong possesses in the highest degree the special qualities required for sacred music, viz., holiness, goodness of form (*i. e.*, artistic form), and universality.

“This is the chant proper to the Roman Church, the only

¹ *University Sermons.*

¹ *Fors Clavigera*, No. LXXXIII.

chant she has inherited from the ancient Fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to us

"The ancient traditional chant must, therefore, be largely restored to the function of public worship, and everybody must take for certain that an ecclesiastical function loses nothing of its solemnity when it is accompanied by no other music but this.

"Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times."¹

If the work here indicated by the Sovereign Pontiff is to be at all lasting, it must be undertaken in a whole-hearted spirit of loyalty, and with complete confidence in the intrinsic merits of the music thus recommended. To approach the subject in a despondent frame of mind, from a mere sense of unwelcome duty, and with the uncomfortable idea that Plainsong is so unlike anything usually called music that we shall have to be continually apologizing to our friends, if not to ourselves, for having adopted it, is the way to court failure. A little reasoning, a little trouble bestowed on ascertaining the true nature of this music, may avert this initial disaster, and enable anyone to meet the matter with at least a mind open to conviction, and a sincerely open mind is almost certain to arrive at genuine appreciation. It is the old story: "Ye maun learn to put the heart into it, man—to put the heart into it."

After all, it ought not to be very difficult to believe in a system whose history is bound up with the Church's own, which represents her ideal of musical art, and which has elevated and consoled the minds of holy and learned men of all ages. We may, of course, act quite laudably by merely accepting the Papal prescriptions with a silent and respectful mind; but for the fervent Catholic this is not enough.

¹Instruction on Sacred Music, No. II.

One who has the *sensus Ecclesiae* will endeavor to reach some appreciation of the principles underlying such prescriptions.

To say nothing of the high merits of Plainsong from an artistic point of view, we may remind ourselves that this ancient music has ethical qualities which render it eminently suitable to be a vehicle for divine praise. And here we come to the moral aspect of the subject. Ruskin has said, beautifully and truly :

“ Since . . . every work of right art has a tendency to reproduce the ethical state which first developed it, this [music], which of all the arts is the most distinctly ethical in origin, is also the most direct in power of discipline; the first, the simplest, the most effective of all instruments of moral instruction; while in the failure and betrayal of its function, it becomes the subtlest aid of moral degeneration. Music is thus in her health the teacher of perfect order, and is the voice of the obedience of angels, and the companion of the course of the spheres of heaven; and in her depravity she is also the teacher of perfect disorder and disobedience, and the *Gloria in excelsis* becomes the *Marseillaise*.”

We are careful, in the other arts and in literature, to avoid whatever is degrading or vulgar; why should we not exhibit an equal solicitude in what regards the subtlest of the arts? Why accustom ourselves to a commonplaceness, which renders not Plainsong merely, but any serious music, wearisome? There is no need to lay aside our cherished musical associations, so long as they are elevated; an appreciation of the pure beauties of Plainsong can find a place side by side with enthusiastic admiration of the great composers.

To say nothing of the musical characteristics which render Gregorian Chant peculiarly fitted to its end—characteristics which other and abler pens will describe in these pages—there are several points in which it has, for religious purposes, distinct advantages over any other kind of music. The very fact that it is so unlike the melodies which we are

accustomed to, is in itself an advantage. Just as the use of peculiar vestments in Church functions takes us, for the time being, from our ordinary surroundings, and together with the accessories of divine worship helps to form an atmosphere of prayer, so the employment of a special form of music impresses us with the sacredness of the divine service. Then again, Plainsong is free from secular reminiscences, and this is no small gain. To say nothing of the lowest depth of Church music, which adapts sacred words to worldly, even to operatic, melodies, there is in almost any modern music (excepting that written in the strict ecclesiastical style) that which evokes recollections, or creates an atmosphere which is not, let us say, churchlike.

We may mention yet another notable advantage: Plainsong is passionless, that is to say, it is free from that passionate sentiment which exists in and emanates from secular music. Such passion may be noble, elevating even, yet it is not the spirit in which one *prays* best. For purposes of prayer we want an atmosphere of peace (*tranquillitas ordinis*), and if our prayer is to be set to music, its expression must be measured, simple, and reverential,—

Pure modulations flowing from the heart
Of divine Love, where Wisdom, Beauty, Truth
With Order dwelt, in endless youth.

Not that our Church song is, or ought to be, devoid of expression—without expression real music is impossible—but its expression is neither sentimental nor sensuous. It is vigorous, yet tender; elevating, yet subduing; it rejoices with them that rejoice, and weeps with them that weep, fitting itself with a facility which might almost be likened to the wondrous adaptability of the Sacred Scriptures, to the varying moods and the individual needs of the human heart.

We have no wish to exalt Plainsong to the detriment of other styles of music; these have their merits which will be dealt with in due time. For the moment we are concerned

only with Gregorian music, and we would invite every Catholic woman, especially every nun, to give the subject her serious attention, not comparing or contrasting the Chant with modern music, but considering it on its own merits. Those good people who view the subject with dislike or misgiving, can scarcely realize how these venerable melodies can wind themselves round the heart, and become the very fullest musical expression of one's deepest and most sacred emotions.

“WIGORNIA.”

England.

A NEW CHURCH HYMNAL.¹

THE zeal and enthusiasm manifested in the reform of Church music since the publication of the now historic *Motu proprio* of Pius X, the vivid realization of its timeliness, not to say necessity, and the prompt alacrity of its acceptance and enforcement, will, unless indications prove deceptive, inaugurate a new era in the history of sacred art. The degeneracy of our Church music from an artistic standpoint was universally admitted and almost became a byword; its violation of the most obvious liturgical requirements made it a vexation to the rubricist; its condition in short had become so deplorable that only the drastic intervention of a compelling authority could call a halt and demand a change. “The zeal of Thy house has eaten me up,” was the motive that urged our Lord to forcibly expel the buyers and sellers from the temple; the same zeal inspired our Supreme Pontiff to banish from the sanctuary an art which had proved recreant to its divine mission, and had become a scandal instead of an edification, a menace instead of an inspiration, to religious earnestness and devotional piety.

The musician and liturgist are in perfect accord about

¹ CATHOLIC CHURCH HYMNAL. With Music for Sanctuary, Choir, or Congregational Use. Edited by A. Edmonds Tozer. J. Fischer & Bro.: New York City, 1905.

the Pontiff's action. They may be actuated by different motives or guided by different canons; but there is no diversity of sentiment as to the true function of ecclesiastical music. It must be the best that art and religion, human genius and Christian piety, can lay as a tribute at the foot of the altar.

Although congregational singing in the vernacular receives no mention in the *Motu proprio*, its regulations confining themselves solely to the liturgical chant and text in liturgical services, nevertheless its usefulness as an aid to instruction and devotion are fully admitted and approved by the time-honored custom which allows its cultivation among almost all nationalities. Even as recently as 1898, our late Pontiff, Leo XIII, in a letter to the Duke of Norfolk approving the *Arundel Hymns*, did not hesitate to say that the Holy See's inflexible and immemorial adhesion to the Latin as the official language of the liturgy has never been regarded "as incompatible with the use of popular hymns in the language of each country. Such hymns moreover," he went on to say, "are useful to familiarize the people with the great truths of faith and to keep alive their devotion."

That these results are not underestimated needs but a survey of those countries where congregational song obtains. It would really be a highly interesting psychological problem to investigate the relative influence of a vernacular congregational song on the lives and morals of those who employ it, in contradistinction to those countries where the voice of the congregation is mute. England, the United States, and above all Germany, might teach us some startling lessons. The fact that in Germany and Switzerland almost every diocese has its official hymn book, which serves as an established and accepted norm, perpetuating traditionally the hymns they contain from generation to generation, while in England and the United States the work has not as yet crystallized itself into a sentiment sufficiently demonstrative to demand an officially sanctioned

hymnal, is both significant and regrettable. In Latin countries a vernacular hymnology is virtually unknown, because the stress of circumstances which made it imperative in the German and Anglo-Saxon nations never existed.

Every effort, therefore, to develop such a taste and hasten such a consummation cannot but be looked upon with favor and welcomed as a step toward the solution of a problem that inevitably will confront us some day and, if successfully solved, will form a most potent auxiliary to a better appreciation of our faith and a more conscientious performance of its duties, while at the same time cultivating a taste for a refined and refining art.

Mr. Tozer's name is already familiar to Catholic musicians. His *Catholic Hymns* published in 1887 revealed sound scholarship, practical experience, lofty ideals, but above all an accurate apprehension of the true nature and characteristics of a *hymn*, as distinct from a tune, melody, aria, and the other lackadaisical inanities that frequently masquerade in its guise.

All this came in good stead in the editing of the volume which gives us the rubric of this notice. The present work shows a marked advance on its predecessor. It incorporates many of the hymns found there, many original compositions by quite an array of new composers, with the result that in a compass of 356 pages we have 238 hymns, 65 of which emanate from the pen of its editor. Its aim, evidently, was originality, and we venture to predict that, admirable as the design was from a musical point of view, it will prove the weakest and most unacceptable feature from a practical one. The policy of the Church has ever been the establishment of uniformity, evidenced in the fact that singing in the vernacular is only tolerated with undisguised hesitancy and hedged in with liturgical restrictions that will always assure the supremacy of its official language, Latin. In studying German hymnology, we discover that this has been the unvarying purpose. A look at the authorized hymnals of the dioceses of Treves, Freiburg, Cologne, May-

ence, Rottenburg, St. Gall, etc., will bring into a prominence that cannot be misunderstood the fact that they are based on a nucleus of time-hallowed, traditional hymns, the heritage of their Catholic forefathers and the proud possession of the German race. The brain of understanding and the heart of love were, and will ever be in these prayers and praises, voicing the sentiments and convictions, the sorrows and joys of the Catholic consciousness that gave them expression. It is true and fully admitted that, as far as the English-speaking races are concerned, an analogy is somewhat limping, because they have not, like their more fortunate German brethren, the vast treasure-trove to draw from; but it is equally true and will be readily admitted that the publication of hymns, already enjoying familiarity, even popularity, set to original music, will never hasten, but effectually retard, every movement towards uniformity. The Holy See in its repeated efforts to revise and reform Plain Chant, and our present Pontiff in appointing a commission to establish a uniform chant, had this objective plainly in view. St. Vincent of Lerin's *quod ubique, quod semper, quod ab omnibus*, has as much validity in church music as it has in matters of faith.

From a musical standpoint the work attains a high level, and one which it maintains throughout. The compositions as a rule are melodious without being commonplace, are not excessively difficult, and are of a range that adapts them well to congregational use. Frivolous and "catchy" rhythms are studiously excluded. Gravity and solemnity of devotional feeling does not lapse into anaemic sentimentality or soar to heaven-rapt ecstasies. The hymns on the whole are dignified, impressive, and under proper conditions can be made effective.

If without captiousness exception might be taken, it would be to the difficulty of the choral figurations (Nos. 33, 36, 146, 209, 218), which may be mastered by English organists and congregations, while the average American would suffer hopeless shipwreck. Again the chromatic and en-

harmonic modulations (notably No. 73) are of a nature that makes them prohibitive, musical dead-lines, to any but well-trained singers. Musical suspensions in transitional passages do not contribute to the sturdy, rugged, and resistless sweep of a congregational song, which in its syllabication should be so constructed that every note if possible receive its syllable, and be struck with the force and accuracy of a triphammer or accented with the rhythmic regularity and precision of a metronome.

The publishers have done their work with judgment and taste. Typographically the work is neat, the type clear, the paper excellent.

H. G. GANSS.

Carlisle, Pa.

A GRAMMAR OF PLAINSONG.¹

THIS little book enjoys the unique distinction of being preceded by a facsimile of an autograph letter from Pius X to the authors, for the Abbess of Stanbrook is clearly therein addressed as the head of the community whose practice and theory are set forth in these modestly entitled pages.

The letter shows the keen interest the Holy Father takes in the restoration and execution of the Chant. He not only expresses the pleasure he experiences on learning of instances of "docility" toward the instructions laid down in his famous *Motu proprio* on Church music, but adds that exhortation turns to congratulation in the case of those who, like the Benedictines of Stanbrook, have long practised the traditional Chant daily. That His Holiness should honor such a distant community with such an exceptional autograph epistle is a strong reason for giving attention to anything they may have to tell us about the matters on which they have been congratulated. For, although example is more

¹A GRAMMAR OF PLAINSONG. In two parts. By the Benedictines of Stanbrook Abbey, Worcester. London: Burns & Oates, Ltd.; New York: Benziger Brothers. 1905. Pp. 116.

potent than precept, certainly precept can never come with a better grace to Catholics than from those whose example has won praise from the Sovereign Pontiff himself.

We shall therefore make no apology for noticing such a compendious work at somewhat unusual length. The character of the *Grammar* itself is an additional reason for giving it a careful examination, for, in spite of some defects, we believe it is the best practical manual that has yet appeared in the English language for the use of the Vatican edition. This edition is officially declared to be based on the very version which has been in daily use at Stanbrook for many years. The *Grammar*, moreover, is especially helpful to those who prefer such books as are issued under the approval of ecclesiastical authority with rhythmical signs by the monks of Solesmes, upon whose labors past and present rest the claims of the Vatican edition to be genuinely traditional.

The *Grammar* is divided into two parts, which can be purchased separately. The first part is practical, the second theoretical.

The practical portion begins with a brief historical sketch. In the course of a rapid survey of the use and preservation of the Chant in England we are told that "anyone familiar with the Solesmes editions will find himself quite at home, both as to notation and to melody, if confronted with an English MS. of say the thirteenth century."

Then follows a useful chapter on the pronunciation of Latin, which is so important for the proper rendering of the Chant. As the Roman Chant came originally from Italy, it seems only right that the rest of the world should set before themselves the Italian ideal. So far as it is possible to explain in one language the pronunciation of another, the Italian method of uttering vowels and consonants is fairly though of necessity merely approximately indicated. We regret that so much space has been sacrificed on pages 7 and 8 to a general classification of the consonants, which seems to us practically useless and, in some

of its directions, certainly infelicitous. If, however, such instructions are indispensable, what is said about F and V, K and G, and L, requires to be restated. We should, indeed, like to see all this matter entirely deleted to make room for some additional information in the next chapter, as we will presently explain.

The directions and warnings given at the end of the chapter are excellent and much needed, for one of the chief obstacles to a smooth and flowing rendering of the Gregorian melodies is the inveterate tendency of English-speaking people to accentuate Latin, and to divide up and to run together Latin words and syllables, just like English. Our natural temptation is to strike the tonic accent so forcibly as to telescope the atonic syllables which precede or follow it in such words as where two vowels meet, *e. g., glori-a, preti-oso, judici-o, quaesi-erunt*, where the *i* gets swallowed up in the next syllable. "In Latin," says the *Grammar of Plainsong*, "every syllable is pronounced; we must therefore avoid running two vowels into one, as: 'devotio-nis,' which should be pronounced: 'de-vo-ti-o-nis.'" And again, "Special attention should be paid to double consonants; they must be made to close the preceding syllable as well as to begin the following, and the time used in pronouncing them must be doubled. We must, therefore, say: *tol-lis*, not *to-lis*; *pec-cata*, not *pe-cata*." On the other hand, syllables must be so carefully divided that single consonants may not seem to be doubled: we must not say *ca-thol-licam*, but *ca-tho-li-cam*, etc." For the concluding and capital remarks about the tonic, logical, and pathetic accents, we must refer our readers to the rest of the chapter.

In guides to Plainsong, the explanation of the square notation is always one of the most important and often one of the most tantalizing sections. Plainchant experts so often forget the entire absence of previous knowledge in the majority of their readers that they are apt to introduce mysterious elements without note or comment, and hence suggest problems without providing any hint as to how

they are to be solved. The third chapter of the *Grammar of Plainsong*, though its tables of Single Notes and Groups are clear, and though the explanations are all that can be desired so far as they go, yet does not altogether escape this almost universal defect. This is why we should like to see in the chapter on Notation a little of the space which we begrudged to the classification of the consonants in the preceding chapter, devoted to the answering of questions which are sure to be raised in the reader's mind by the introduction of certain names of notes or groups of notes.

In the first table of Single Notes appears the *apostropha*. Out of the six different kinds of Single Notes, all the others come in for brief mention in the preceding paragraph; but the mysterious *apostropha*, which looks exactly like a *punctum*, receives no explanation whatever. The ordinary reader naturally keeps a sharp look-out for further enlightenment later on, and is puzzled at finding nothing, even where the *strophicus* is dealt with subsequently. In the paragraph about the *strophicus*, on p. 14, might very well appear the useful practical hints given on p. 7 of the little "Handbook of Rules for singing and phrasing Plainsong," by the same authors; and a much-needed caution, which is wanting in all the Plainsong manuals we have so far come across, against treating the *distropha* as a *pressus*, would be useful; for both the *distropha*¹ and the *tristropha* are sung with a *slight crescendo* or *decrescendo* according to their place in a *crescendo* or *decrescendo* movement. In the same paragraph, it might be explained that the *apostropha* takes its name from the shape of the early forms, but that in most modern editions it is represented by a *punctum*, and can only be detected by the fact that it never occurs alone, but always in twos or threes in a *distropha* or a *tristropha*.

Of the *oriscus*, we are told nothing as to execution. The rule given in "The Solesmes Transcriptions" is that taken with the preceding note it should be rendered like a lightly-

¹The *distropha* is called *bistropha* in the *Grammar*, which follows herein the use of well-known German writers.

sung *distropha*. Of the Liquescent Groups it is said, "they are important chiefly as helps to a careful pronunciation." One naturally wonders how? The *Handbook*, already referred to, on p. 8 gives a hint which partially satisfies this legitimate curiosity, but no hint is to be found in the *Grammar*. The paragraph about the *salicus* on p. 15, sandwiched in between the *quilisma* and the Liquescent Groups, would come more appropriately at the end of the groups of three notes on p. 13.

Although the authors of the *Grammar* can claim good precedent for placing the *apostropha*, *oriscus*, and *quilisma* in their table of Single Notes, we venture respectfully to suggest that, as these notes never occur alone but always in connection with other notes or groups, they might very well be cut out of the table of Single Notes, and be treated entirely apart, and rather more fully, at the end of the tables, after the *pressus* has been explained. In this case, it would also be needful to add the direction given on p. 38, "The first note of a *pressus* should have a stress-accent of marked vigor," to the one about the "pressus effect" on p. 14, which is rather puzzling without it.

The question of notation is so important that it may be regarded as the very A B C and foundation of a manual of Plainsong, whereas the classification of consonants is a section usually taken as read, by most students of all grammars, without any real loss resulting from its neglect, and this is why we plead for a rather longer chapter on Notation, and a rather shorter one on Pronunciation.

The remainder of the chapter on Notation, dealing with the stave, the divisions, the clefs, accidentals, the rhythmical signs in the Solesmes editions, and with the application of Tonic Sol-Fa principles to the Gregorian notation, is admirably concise and clear. The next chapter on Plainsong Tonality is provided with most ample illustrations, far more extended than are to be found in most manuals.

Then follows a very illuminating chapter on Rhythm, treated here rather from the practical than from the theoretic-

cal point of view, for Part II of the *Grammar* deals with the theory of Rhythm *in extenso*. A few quotations from pp. 34 and 35 will give some idea of the line adopted by the authors:

“Rhythm is the ‘order of movement,’ a succession of rises and falls, of beginnings and endings. The rhythmical sense is brought out by the endings, since they alone complete the movement. These endings are of relative value, according to the importance of the rhythmic fall which they conclude; they do not necessarily include the notion of a pause, but they are as it were the foot-falls of the Rhythm, which alights there and thence takes a new spring. . . .

“In every smallest rhythmical unit we have two parts: one which moves towards the following, and a second towards which the first moves, and which therefore marks the end. The first part is called *Arsis*, the second *Thesis*.

“The *Thesis* is also called *accent* (accented note). But it . . . is not to be taken in the sense of the modern word-accent. . . . We take *accent* in the sense of *prominence of some kind* given to a tone. This *accent* may or may not be greater stress. Its essence is that it marks in some way the term of the movement.

“ . . . all rhythmic movement is either binary or ternary, that is to say that a new *accent* is necessary at every second or third note. When there are more than two notes leading up to a *Thesis*, our mind groups them again into smaller divisions, taking one of the notes as a subsidiary point of rest.”

These extracts show that the Benedictines of Stanbrook follow the teaching of the Fathers of Solesmes as to rhythm: and that they are able to give a clear and interesting exposition of this complex and difficult subject.

“The smoothness, evenness and roundness, which are among the chief charms of the chant,” are ascribed, as by Dom Mocquereau, to the indivisibility and practical equality of the elementary beat, but the unqualified statement on p. 35, that “In Plain-song all single notes are equal in value,” is too sweeping, and requires to be modified by the information given as to the length of the individual beat on p. 86, in Part II. There we read:

“As to length, the individual beat has no fixed standard, the length is regulated by the general rhythm of the whole phrase. If a relative standard is to be named, we may say that an ordinary short syllable of a Latin word would be the proper duration. In transcriptions of Plainsong into modern notation, the single beat is translated by a quaver.”

This plain and useful statement deals with such a primary and essential point that it would well bear repetition in Part I, especially as that part is intended to be procurable separately. In Part I also, on page 35, we should like to see embodied in the text at the foot of the page, the capital matter that appears in a note on p. 86 of Part II, as to the indivisibility of the individual beat. The statement on this subject is of fundamental importance, and is much clearer than that which appears in the text on p. 35, where the illustration given is excellent. Indeed, the note on p. 86 is so vital that it might very well find a place in the text on that page also. It runs thus :

“It must be borne in mind that the individual beat in Plainsong is indivisible: it may be slightly lengthened; it may be doubled; it may be trebled; but it can never be divided as it may in modern music.”

Had it been borne in mind that “single notes” sometimes include more than one individual beat, and are represented, especially in the final phrases, in modern notation, by crochets, the error of regarding the final *d* of *tui* (see example on p. 100), as a *feminine* thesis (see top of p. 110), would have been avoided. There is *no* exception to the rule that a completed period of Plainsong rhythm *always* ends in a *masculine* thesis.

The directions on pp. 36-40 for the rhythmical interpretation of the neums are clear and good. On p. 37, however, though the rule as to culminant virgas, that they have the accent, is rightly given, yet by a curious slip the accompanying illustration (*b*) shows the only neum of *re, la, si b*, which forms an exception to this rule, for the *la*, and not

the *sz*, is here the accented note. On p. 40 is added a wise caution against expecting to obtain "satisfactory results from mere dry rules," and the student is advised to try to find a competent choir to listen to, in order to acquire a practical knowledge of rhythm.

The concluding pages of the chapter on rhythm in Part I are full of sound practical remarks. The need of avoiding a *staccato* manner of singing, and of always aiming at a *legato* rendering is more than once very rightly insisted on. This is a point on which it is impossible to insist too much. Most of the bad results arise from the neglect of it.

Just at the end of the chapter, there are some helpful hints about speed, but the directions in the last paragraph do not tally with the practice we have noted at the monastery of the Solesmes monks. There the Graduals are sung about the same pace as the Introits, the Offertory is the slowest of all, and the Alleluias and Communions are the quickest.

We are informed in a footnote, that the whole of the chapter on Psalmody is from Dom Mocquereau's *Petit Traité de Psalmodie*. It should have been added that the chapter is from the first edition, unless the retention of the old arrangement of the cadences was unintentional, for in his second edition Dom Mocquereau puts the Peregrinus Mediation under Cadences of one accent, not under Cadences of two accents, as on p. 52. In the table of the eight Psalm-Tones, we prefer the order of the *Petit Traité*, in which the Fourth Tone Transposed is placed immediately after the Fourth Tone, and the Tonus Peregrinus at the end; otherwise this chapter seems to leave nothing to be desired.

Chapter IX on "The Sung Parts of Mass and Vespers" contains exactly the information, so often asked for, as to what parts should be sung by the Cantor or Cantors, and what should be sung by the choir. This information we have not come across in any other manual of Plainsong hitherto.

Part I ends with short chapters on Hymnody, Accom-

paniment, Liturgical Recitatives and Books, and with an appendix on Broken Mediations, which must be passed over in order to devote the remainder of our notice to Part II, which is entirely given up to the theory of rhythm.

In the extracts already quoted from Part I, we have the Stanbrook theory in outline, but in Part II the sketch is filled up in detail in chapters on the Individual Beat, the Rhythmic Bar, the Compound Beat, Compound Rhythm, Sections and Phrases, and the Period.

An introductory chapter gives the same analysis of sound as is given by Dom Mocquereau, *i. e.*, four "distinct elements" are indicated, *viz.*, Duration, Pitch, Intensity, Quality.

"As far as Rhythm is concerned, sounds are, in themselves, indifferent; they become rhythmical according to the place they occupy in the rhythmic scheme. Rhythm does not consist in the alternation of strong and weak beats, of high and low sounds, but in the sense of motion imparted to certain notes or syllables, and the sense of rest attached to certain others."

Thus, as with Dom Mocquereau, a fifth, or rhythmic, or kinetic element, is added to the other four.

"Plato defined Rhythm as 'the order of movement,' and the definition includes all that can be said; but, to illustrate the text, we must . . . analyze all that makes up this *movement* and this order in music."

The following analysis is then given as the "basis of the whole inquiry:"

1. A series of individual sounds or beats.
2. The grouping of these sounds into primary rhythms or rhythmical bars.
3. The grouping of primary rhythms into two-bar groups.
4. The grouping of two-bar groups into sections or half-periods.
5. The grouping of sections into a period.
6. The grouping of periods into a musical piece.

In the chapter on the Individual Beat, we are told that it is the "unit . . . of all rhythmic forms." The words, "first element," however, which are generally used in the *Grammar* elsewhere, are more accurate, as the real "unit" in all rhythmical matter is the Primary Rhythm itself, consisting of at least two elementary beats. As the authors quite rightly remark, "A mere series of such beats, equal in length and intensity, cannot produce Rhythm. . . . Rhythm is above all things synthetical . . . As Dr. Reimann says: 'The important point is not distinction but fusion.'" Indeed, Dr. Reimann elsewhere compares the individual beat to a grain of sand, and says that it is therefore vain to search for a basis of rhythmical theory in such an element considered in itself.

So we come to the important and interesting chapter on the Rhythmic Bar. This is the name given by the authors to the elementary Rhythmical Unit, which we prefer, with Dom Mocquereau, to call a Primary Rhythm. Indeed, we were glad to find in this little *Grammar* nothing about time-bars, even by way of illustration, except in a note on p. 88, and hoped to have escaped from the word bar altogether, so that in spite of the warning against confusing rhythm-bars with time-bars, we were sorry to see it crop up in the combination "Rhythm-bar." In more extensive rhythmical treatises, it is impossible to avoid some reference to time-bars by way of illustration, but in smaller manuals they can be ignored altogether, and everything excluded which could even indirectly recall them.

Now for a few extracts:

"The bar has two forms: (a) the even, or spondaic, or binary; and (b) the uneven, or iambic, or ternary. . . .

"The essence of a bar is to have only one Arsis and one Thesis. . . . Any note is Arsis when, and inasmuch as, it leads on to a following note; and any note is Thesis when, and inasmuch as, it represents the end of a movement. . . .

"We begin with Ternary or Iambic Rhythm because it is the most natural form, 'the Iambic being of all metres the most like prose.' . . .

“Binary or Spondaic Rhythm . . . is practically a contraction of the . . . ternary figure. . . .

“The Spondaic Rhythm, while lacking the bounding motion of the Iambic, has its compensation in the dignified, measured movement that characterizes it. . . .

“Binary Rhythm has one beat for its Arsis and one for its Thesis; Ternary Rhythm has one beat for its Arsis and two for its Thesis.”

In the above quotations, the words “iambic” and “spondaic” are transferred to musical rhythm in a sense differing from that in which they are used in reference to modern poetry. A similar warning is needed as to what is said more than once in the *Grammar* as to the rhythm of Plainsong being “free” and like prose-rhythm, whereas the rhythm “employed in poetry and modern music is characterized by the regular recurrence of a metrical stress” and is “strict.” We can only accept this comparison as far as *classical Latin* poetry and prose are concerned. No doubt the rhythm of Plainsong is more like the rhythm of the flowing periods of Cicero than like the fixed measures of Vergil or Ovid, though even here it may be possible to push the conclusions drawn from such comparisons too far, and we are glad to discern a tendency in the most recent teachings of Solesmes to remind students that after all, Plainsong is not prose, but fine music. For ourselves, although the bitter and undeserved reproaches hurled by “oratorical” enthusiasts at supposed “mere metricians” may be flung against this humble reviewer, *impavidum ferient*.

Let us make a clean breast of it at once. After listening carefully for some years to the Chant at Appuldurcombe, which seems to us the best we ever heard anywhere, we can detect no resemblance in its musical rhythm to that of English prose, not merely to that which is found in Cookery Books and Encyclopædias, but even to such fine examples as are to be met with in some of our best writers. Not even such admirable writers as Walter Pater or Father Tyrrell can produce prose comparable in its rhythm to

Plainsong. For such magnificence of rhythm we must not seek in any English prose, unless it be in a few rare passages like those of Milton's *Areopagitica* or De Quincey's *Opium Eater*, or in the Anglican Prayer-Book version of the Psalms; but then the latter was made with a special view to being chanted in church, and the prose of the other two books is often really poetry. Hence, if we are to look for any true parallels to the musical rhythm of Plainsong in modern literature, we must turn to our poets. Let any one read aloud carefully Mark Antony's famous speech in *Julius Cæsar*, or the first few lines of Milton's *Paradise Lost*, and he cannot fail to observe that the rhythmical accents in every line and in every part of every line, as to intensity, as to length of intervening intervals, and often as to actual position in the rhythmic scheme, are as subtle and surprising in their diversities as those of the Gregorian melodies. The "feet" are as little measurable by any fixed metrical temporal rule, the cadences are as varied, the rhythmical accents are as full of light and shade, of unexpected contrast, of charming balance and proportion, but as "free," as wanting in prearrangement, and as incalculable, as anything in Plainchant.

If comparisons are sometimes difficult to handle so as to secure all-around satisfaction, the logic of metaphor is always full of snares. Although the dangers of moving among the latter have not been entirely evaded on p. 91, yet the sum and substance of what is there said is well and eloquently put, and we are glad to see the emphatic warning against being misled by material comparisons in the matter of rhythm.

"The motion of the voice is, like the voice itself, immaterial; . . . Plainsong Rhythm might aptly be illustrated by the flight of a bird, which calmly and gracefully beats the air with its wings . . . any material illustration is inadequate to describe our voice-motion, our most spiritual mode of expression. . . . 'The Beautiful,' says Nietzsche, 'is light; all divine things walk on dainty feet.'"

As the lightness and gliding character of Plainsong movement are thus so strongly and rightly insisted on, we venture to suggest that the literal mind, which unfortunately is occasionally found in all sections of the reading public, would have been less likely to stumble had "falling" been substituted for "weighty" in the rules in Ch. V, Part I. Such epithets as "heavy" and "weighty" do not suggest the soft and gentle falls and alightings of Plainchant. Even where the fall is an on-beat, or taking-off-place, in the forward movement, it often is entirely free from weight or heaviness of any kind.

The explanation of the Compound Beat (which is always a *rhythmic* beat, consisting of two or three individual beats, and never to be confused with the latter), and the accompanying illustrative tables, are admirably clear:—

"The compound beat is simply a development of one of the two parts (Arsis or Thesis) of a Primary Rhythm. . . . All these forms (*i. e.*, of developed Arsis and Thesis) belong to Primary Rhythm, because, in spite of the number of notes, they have each only one Arsis and one Thesis, the greater number of notes simply bringing into greater prominence one or other of the parts."

This exposition is perfectly clear and correct, but to call a Primary Rhythm "compound," as on p. 94, may give rise to confusion. The Solesmes Fathers always speak of *all* Primary Rhythms as *simple*. On p. 96, we get a puzzling definition of a *Compound* Bar. Is this Bar the same as the *Compound* Primary Rhythm referred to on p. 94? The second illustration on p. 96, and also the second one on p. 97, seems to say "Yes." The definition, however, on p. 96, plainly says "No."

"*Definition.* A bar is compound when it contains more than one Arsis or Thesis, *i. e.*, when it includes more than two (simple or compound) beats."

Is then a Compound Bar the same as what the Solesmes

Fathers call an *incisum*, and as what the authors themselves sometimes call a phrase, or "two-bar group?" We have some difficulty in understanding the "two-bar" division, as a common measure of length. If the ordinary bar be a Primary Rhythm, there ought to be some provision for a "three-bar" group, which occurs now and again in Plain-song. The attempt to make Plainsong divisions correspond with those of modern music, if such an attempt it be, is a doubtful experiment. The word "section" also seems too fragmentary to apply to such an important division as the half-period. In this matter, breaking loose from the traditions of modern music, and taking a leaf out of the book of the "Oratorical" expositors, who compare Plainsong to prose, we have used "phrase" to represent the half-period, and reserved "section" for the *incisum*, in translating the Solesmes instructions into English.

The last chapter deals with the more complex forms of Compound Rhythm. The rhythmical analysis is therein very elaborately and ingeniously carried out. But it is so difficult to change from terminology to which one has become accustomed, to master an intricate explanation, where the same terms are employed in an altered sense, that we fear we might not do justice to the careful analysis of the Period in the last chapter if we were to detail some of the points which puzzled us. These reflections suggest the thought that our new periodical, CHURCH MUSIC, may now render an inestimable service to English-speaking students of the new art of Plainsong, by discussing, and thus helping writers on the subject to fix on a common and accepted terminology.

If we have examined this little *Grammar* with critical care, it is because we have such a high opinion of its general excellence and usefulness. All first editions contain a certain proportion of slips, and of statements that need revision. Even the Typical Vatican Edition of the *Kyriale*, in spite of the immense care bestowed upon its printing and publication, has just been sent out with a "Kyrie"

containing only two "Christe's." But if due allowance be made for such defects as these, the *Grammar of Plainsong* stands forth as the best practical manual we have so far seen on the question, and we can only conclude by advising all who desire to sing the Chant to get it.

W. H. MITCHELL.

Wroxall, Isle of Wight.

DIOCESAN CATALOGUES OF LITURGICAL MUSIC.

AN exhaustive study of the various catalogues of church music which have been compiled by diocesan commissions, as well as by church societies and individual musicians (not to speak of several publishers who have found their interest in doing similar duty) would assuredly fill a rather large volume. But a partial study, such as would not perhaps tax too severely the space allotted to contributors of papers to CHURCH MUSIC, would give some interesting and valuable results. In this paper, then, six catalogues will pass under review: it is hoped that the study of them will not be barren of interest.

It is worthy of note, in the first place, that the recent *Motu proprio* has not directly indicated anywhere the necessity, or even the advisability, of compiling such catalogues. All that is demanded is that each diocese shall have a special commission instituted for the purpose of watching over the music executed in the churches:

For the proper execution of what has been herein laid down, the bishops, if they have not already done so, are to institute in their dioceses a special Commission composed of persons really competent in sacred music, and to this Commission let them intrust in the manner they find most suitable the task of watching over the music executed in the churches. Nor are they to see merely that the music is good in itself, but also that it is adapted to the powers of the singers and be always well executed (Art. 24).

Similarly, in the important *regolamento* issued at Rome

July 6, 1894, by the Sacred Congregation of Rites, no mention is made of catalogues of sacred music:

Let the bishops exercise supervision over parish priests and rectors of churches, so that they may not permit music contrary to the instructions of the present regulations, having recourse, if need be, to canonical punishments against the delinquents (Part II, Art. 3).

In the absence of any specific suggestion or demand respecting catalogues, the present activity in compiling them may appear to be a work of supererogation due simply to a zealous wish to coöperate with the Pope in the sweeping reforms he has begun in the domain of Church music. In view of this it may well seem strange that a series of regulations issued several years earlier than those of July, 1894, included one regulation which specifically required the compilation of such catalogues:

Art. XVII.—Besides the published repertory of sacred music, the use is also permitted of manuscript music, such as is preserved in various churches, chapels, and other ecclesiastical institutions, provided the choice is made by a special commission, under the title of *St. Cecilia*, which shall be founded in every diocese, having at its head the diocesan inspector of sacred music, under the immediate control of the Ordinaries.

Art. XVIII.—The performance of pieces only, published or unpublished, will be allowed in church, which are catalogued in the Diocesan *Index of Repertoires*, and which bear the countersign, stamp and *visa* of the *Commission of St. Cecilia*, and of its inspector-president, who, in union with the Commission and always under the immediate jurisdiction of the Ordinary, without prejudice to the authority of local superiors may even supervise the performance on the spot, request to inspect the music already or about to be performed and examine into the matter of their compliance with the regulations and with the papers authenticated by the countersign, stamp and *visa*. He may also report to the Ordinary and obtain the application of energetic measures against those who transgress.

Art. XIX.—Organists and choirmasters will devote all their

efforts and their talent to the best possible execution of the music catalogued in that repertoire. They may also employ their science to the enriching of it with new compositions, provided these are in conformity with the aforesaid regulations, which are binding on every one. Even the members of the Commission itself shall be subject to the reciprocal revision of their works.

Art. XX.—To all missionary rectors and parish priests is entrusted the execution of the repertoire in the *Diocesan Index*, compiled by the *Commission of St. Cecilia* and approved by the Ordinary, under pain of reprimand in case of transgression. This *Repertoire Index* may afterwards have new compositions added to it.

Art. XXI.—The said commissions shall be composed of ecclesiastics and laymen, experts in music, and animated by a profoundly Catholic spirit. The nomination and appointment of all the members belong of right to the Ordinaries of dioceses.

Now all this most elaborate fabric of diocesan supervision fell to the ground. The *Regolamento* issued in July, 1894, formally revoked all previous rulings, and reduced the whole question of supervision to the Ordinary of the diocese, who should, in any way that seemed best to him, try to carry out the newly-imposed laws. All this really melancholy history of attempted reform is not recalled here save for the purpose of showing that, however completely disregarded may have been the formal legal prescriptions of the previously issued Regulation, its sane inspiration survived even its formal abrogation, as will be seen in the case of the "First Official Catalogue of Church Music Examined by the Cincinnati Diocesan Commission on Church Music." Strangely enough, that very *Regolamento* of 1894, which abolished all the previous legislation requiring the compilation, in each diocese, of a Catalogue of Approved Music, formed the basis of the work of the Cincinnati Commission, which published the first twelve Articles thereof as its guiding principle in the selection and rejection of musical compositions. It will not be amiss to review the story somewhat more in detail.

In a document dated Feb. 19th, 1898, Archbishop Elder defined the object of the Commission to be "to eliminate the defects and abuses in the music used during Divine Service; not, however, to establish a style of music, whether Gregorian, Caecilian or Figured." And he added:

There is no question that abuses exist, of which we shall mention a few:

I. Omissions of liturgical text, of its repetitions and altering of its signification, or music so long as to interrupt the Divine Sacrifice.

II. Operatic Music, or in general, such music as is not in keeping with the dignity or solemnity of Divine Service.

In order to gain the end for which this Permanent Commission has been organized, the pastors of the Archdiocese are ordered to send before April 1st, to the Rev. Chairman of this Commission, a complete list of all the music used in their Churches during High Mass, Vespers or Benediction of the Blessed Sacrament, with name of publisher, place and date.

The Commission, on receipt of this list, will examine the music and will then strike out such compositions as contain the above-named abuses.

It is proposed to enact in the Synod, that no music be allowed, unless previously approved by the Commission.

For the future, all pastors, before purchasing any music for their choirs, must first submit a copy to the Commission, unless the music already bears their "visa."

Members of this Commission are: the Rev. A. M. Quatman, *Chairman*, John Bonner, J. H. Holthaus, Ignatius M. Wilkens, O. F. M., Jos. F. Schmidt, *Secretary*.

The Commission will meet as soon as possible after *April, 1898*, and pass upon the music submitted.

I. DIOCESE OF CINCINNATI.

The Commission thus established issued, on Oct. 27th of the same year, a statement of the scope of their labors and the principles that should guide them in selecting or rejecting musical compositions:

I. The Commission will examine only the music used during

Mass, Vespers and Benediction, and other liturgical devotions.

II. AS TO THE TEXT. All compositions in which a part of the text is omitted; or the words garbled so as to render the text unintelligible; words inserted not contained in the original; endless repetitions, and such as interfere with the course of the celebration, will be banished from the choir.

III. AS TO THE MUSIC. The Commission will proscribe all operatic music as such. Also all profane music to which a liturgical text has been attached; or music too frivolous or unbecoming.

The above is plainly contained in the circular issued last February by the Commission to the pastors: "We do not intend to establish a style of music, whether it be Gregorian, Caecilian or Figured. All we intend is to eliminate existing abuses."

The Commission bases its work upon the above-mentioned regulations emanating from Rome. [The regulations referred to were the twelve Articles of the *Regolamento* of July, 1894.]

The Catalogue compiled by the Commission was made official by a pastoral letter of the Archbishop, dated July 26, 1899, in the course of which he says:

We hereby enjoin that on and after the first Sunday of Advent, December 3, 1899, no other music must be used in liturgical services in the Diocese of Cincinnati, but what is either contained in the approved liturgical books of the Church, or is given as accepted by our Church Music Commission, in this or in future reports.

Any other compositions which persons may wish to use must be sent to the Commission to be examined, and not used until it has accepted them. And if any of the rejected pieces shall be corrected, they must not be used until they have been submitted to the Commission and approved by it.

We are now in a position to estimate the character of the *First Official Catalogue* issued by the Cincinnati Commission. The first thing that rivets attention is the number of compositions marked "Rejected." Clearly, the Catalogue differs from others in a very notable way in the fact that it takes the trouble to reject certain compositions by

name instead of simply recording in its pages the compositions which were "liturgical" or "accepted." But it was compiled in an entirely different manner from those others which we shall examine in this paper. The Archbishop had directed pastors of churches to send to the chairman of the Commission a complete list of all the music used in their churches during High Mass, Vespers, or Benediction. *Compelle intrare*—and from the churches in large cities as well as from the chapels in little hamlets came the deluge of good, bad and indifferent music actually used for divine service. The exhibit is simply astounding, and justified certainly the assertion of the Archbishop in his Letter announcing the institution of the Commission, that "there is no question that abuses exist."

These abuses included omissions of liturgical text, undue repetitions and alterations of its meaning, music unduly lengthy and too often operatic rather than sacred in character. The Catalogue therefore should be considered a classical illustration of some of the abuses which have crept into choir-music. In a preface to the "Second Official Catalogue" issued by the same Commission the following year, the Archbishop notes that almost all the compositions marked "rejected" were condemned because they were defective in text, omitting words or whole sentences, or transposing them in a way that altered or destroyed their sense. "This," he says, "of course is an essential defect. To wilfully mutilate or alter the sacred liturgy is a sin, and often a mortal sin. How far we may be excused for having hitherto suffered inadvertently such alterations to be made in our churches is for God to judge. But now, after being officially notified of these defects, and authoritatively directed to avoid them, if anyone should deliberately disregard this admonition, there would be no room for excuse. It would certainly be a sin, mortal or venial, as the case might be, to make use any more of these mutilated compositions in the sacred functions." Clear doctrine, and clearly expressed, from the venerable prelate whom God had made an Overseer—an *Episcopus*—of that portion of His vineyard!

A second curious fact that will strike the reader is the number of texts which have been mutilated, not by secular composers, but even by Religious and by Priests. That this mutilation was unintentional goes without saying, but its record in the fearless pages of the Catalogue will justify the assertion of the compilers that "We have endeavored to do our work without fear or favor, guided only by the requirements of the Rules of Sacred Liturgy."

A third fact that solicits attention is that the Commission did not pretend to compile a General Catalogue of acceptable liturgical compositions, but only to pass judgment on certain submitted compositions. Its labors were not academic but intensely practical. And accordingly many beautiful and worthy compositions are omitted; while of those that appear—whether accepted or rejected—the name of the publisher is annexed, not in order to facilitate recourse to his establishment, but merely to specify more particularly the edition.

All of these facts differentiate this Catalogue from the others to be considered here. Nevertheless, restricted though the inquiry was by its very nature, the complete tale of Masses, Vespers, Motetts, etc., examined was quite large. In this "First" Catalogue no fewer than 408 Masses are noted, of which 82 are rejected, either in whole or in part; of Requiems there are 29, four being rejected (three in their entirety, and the *Offertorium* of one); of Vespers there are 20, 8 being rejected; of *Ave Maria*, 63, 30 being rejected; of *Veni Creator*, 26, 7 being rejected; of *O Salutaris*, 74, 18 being rejected; of *Tantum Ergo*, 65, 22 being rejected; of "Miscellaneous" compositions, 156, 49 being rejected. Under the head of "Books," two "Collections" are mentioned: the "Memorare," by A. Werner, revised by A. H. Rosewig (O. Ditson & Co., 1896), containing about 85 numbers, of which about half are marked "Rejected;" and "Peters' Evening Service," containing 39 numbers, of which 15 are rejected.

It should be stated here that the above figures are the

results of the elaborate calculation of the present writer; they are not given in the Catalogue itself, which merely assumed the position of a "guide" to pastors and not that of a judge to convict the present generation of tolerating grave abuses in liturgical music. But the effort spent in a partial tabulation of this kind is not, we think, labor thrown away in a useless task. Let us now see some of the decisions of the Commission:

AUER	Mass in C; for S. A. T. and B.	
	Kyrie, Credo, Sanctus, Benedictus . . .	Accepted
	Gloria, defective in text	Rejected
	Agnus Dei, inserting words.	Rejected
BOLLMANN . . .	Mass in C; for S. A. T. and B.	
	Kyrie, Sanctus, Benedictus	Accepted
	Gloria, Credo, Agnus Dei, defective in text	Rejected
	Thiebes-Stierlin Music Co., St. Louis, Mo.	
BOLLMANN . . .	Mass in F; for S. A. T. and B.	
	Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei	Accepted
	Credo, defective in text	Rejected
BOLLMANN . . .	Mass in B-flat; for S. A. T. and B.	
	Credo, Sanctus, Benedictus	Accepted
	Kyrie, Gloria, Agnus Dei, defective in text	Rejected
CHERUBINI . . .	Fourth Mass in C; for S. A. T. and B.	
	The entire Mass for Concerts only.	
CHERUBINI . . .	Messe Solennelle; for S. A. T. and B.	
	C. F. Peters, Berlin.	
	The entire Mass too long	Rejected
CIMAROSA . . .	Military Mass in B-flat. Balmer & Weber.	
	Kyrie, Sanctus, Benedictus	Accepted
	Gloria, Credo, Agnus Dei, repetitions and inserting	Rejected

These (non-consecutive) entries will serve to illustrate the character of the decisions made by the Commission:

“the entire Mass too long,” “the entire Mass for Concerts only,” “defective in text,” “inserting words,” “garbled in text,” etc.

Before bidding adieu to this “First Catalogue,” let us take a peep at some famous and some well-known (we had almost said “notorious”) composers thus haled before the bar of liturgical propriety. In indicating only the rejected numbers of the specified Masses, we shall imply that the other numbers are marked “accepted.” And first of all, Gounod. “Take what you will from us,” we cry, “but spare us our *bien-aimé* Gounod!” He fares, however, pretty well. His *Messe des Paques* is accepted. Of the *Messe Solennelle*, the *Agnus Dei* is rejected because defective in text; for the same reason, the *Gloria* in the Mass in honor of Joan of Arc. The *Agnus Dei* of the “Sacred Heart” Mass is rejected for “inserting;” the *Sanctus* of the *Messe des Orphéonistes* for male voices (which one is not specified) for “misplacing of words;” the *Gloria* and *Agnus Dei* for “inserting,” and the *Sanctus* for “garbling” of the “St. Cecilia” Mass. Hunting up Beethoven, we find his Mass in C “transposed and liturgically arranged by Ign. P. Czerwinski” accepted. Of Generalli’s Mass in F for S. A. T. and B., the *Kyrie*, *Gloria* and *Credo* are rejected because “defective in text.” Giorza’s Mass No. I. (G. Schirmer), *Kyrie*, *Gloria*, *Credo* garbled; *Agnus Dei* defective in text. His Mass No. 3 (Schirmer) is marked, “the entire Mass defective in text and garbled.” His Mass No. 5, however, is accepted (Schirmer). We beg Haydn’s pardon for considering him in the next place. His First Mass has the *Credo* “defective in text;” his Second and his Third have the *Kyrie* and the *Credo* defective in text, while the *Benedictus* is too long. Of his Seventh, the *Credo* is banned for “garbling of words;” of his Eighth, the *Gloria* and *Credo* are defective in text, and the *Benedictus* is “too frivolous.” And now for Mozart. No. 1 (Novello Edition), as corrected by J. Frank Wilson, accepted; No. 2, accepted; No. 5, the *Credo* (garbled) re-

jected; No. 7, rejected; No. 8 (Novello Edition), *Kyrie, Gloria, Credo*, defective in text; No. 10 (Novello), *Kyrie* defective in text; *Gloria* and *Credo*, words garbled; No. 11 (Novello), *Kyrie, Gloria* and *Credo* defective in text; No. 12, rejected; No. 14 (Novello), *Kyrie* defective in text. In Rossini's *Messe Solennelle* the *Gloria* and *Credo* have too many repetitions, while the *Agnus Dei* is defective in text. The *Requiem* of Cherubini and that of Verdi are marked "for Concerts." The *Gloria* and *Agnus Dei* (defective in text) and the *Credo* (inserting words) of Weber's mass in E-flat are rejected. Coming next to "Vespers," we find that all the rejections are due to defective text, save that Lambillotte's *Magnificat* is marked "too operatic." Of the *Ave Marias*, 14 are rejected as defective in text, among them those of Abt, Arcadelt, Bialla, Brahms, Buck, Giorza, Gounod, Hauptmann, Hellebusch, Lambillotte, Millard's in C, Rossini's in E-flat ("arranged"), Schubert, Mercadante ("text garbled").

It is unnecessary to give further illustrations of the character of this Catalogue. It is, of course, rendered obsolete now by the further rulings of the *Motu proprio*, but it stands as a sufficiently grandiose monument of zealous activity against abuses which it dragged into the limelight of intelligent criticism.

In the year 1900 appeared the "Second Official Catalogue" of the Commission. In this the Commission calls attention to the fact that "a number of organists and composers of church music have corrected the defects marked in several otherwise creditable compositions, and thus saved them to the use of our choirs." Several prominent publishers, as well as many composers, had in the meantime submitted new publications for examination to the Commission, and the Commission records, as one of the first and most important effects of its work, the increased care with which composers of church music study to make their compositions comply with the liturgical requirements. The Catalogue had increased in size from 50 to 75 pages.

II. DIOCESE OF SALFORD.

We come now to illustrations of catalogues compiled by the Commissions instituted under the rulings of the *Motu proprio* (which, nevertheless, does not prescribe such compilations, as we have already observed in the first paragraphs of this article). The first catalogue to be thus issued was, if we mistake not, the "List of Church Music" compiled by the "Episcopal Commission on Ecclesiastical Music" of the Diocese of Salford, England. This appeared in 1904 "approved for use in the Diocese." The Commission was composed of the Rev. Dom F. A. Turner, O. S. B., *Chairman*; the Very Rev. A. Pooock, D. D., the Rev. Francis Daniel, Mr. W. A. Norris; Mr. H. P. Allen, *Secretary*. The Honorary Consultants were: the Right Rev. Mgr. Parkinson, D. D., Oscott College; the Rev. Professor Bewerunge, Maynooth College; the Rev. M. Moloney, Westminster Cathedral; the Rev. J. J. Dunne, Holy Cross College, Clonliffe; Mr. R. R. Terry, Westminster Cathedral; Mr. Alfred Booth, St. Joseph's, Liverpool. The List was divided into five Parts: I. Masses; II. Benediction Music and Motets; III. Litanies; IV. Te Deums; V. Sequences; VI. Holy Week Music. Part I was divided into Section I (comprising the Solesmes editions of the Chant according to their catalogue numeration, with prices attached, and with the significant footnote: "The Official Edition of Gregorian Music will be the Vatican Edition, when published, but it will still be permitted to use the above-mentioned works"). This was followed by "Unison Masses" (16 in number). Section IIa contains Masses for Two Equal Voices (Soprano and Alto or Tenor and Bass), 37 in number; Section IIb, Masses for Two Mixed Voices and Organ (for *Mezzo-Soprano*—Sopranos and Altos combined, and *Barytone*—Tenors and Basses combined), 12 in number; Section IIIa, Masses for Three Equal Voices (Two Sopranos and Alto), 16 in number; Section IIIb, Masses for Three (or More) Male Voices, 23 (together with a reference to the male voice Masses in Proske's

"Musica Divina"); Section IIIc, Masses for Three Mixed Voices, 25 in number; Section IIIId, Masses for Four Equal Voices, 4 in number; Section IVa, Masses for Four (or more) Mixed Voices with accompaniment, 135 (together with a reference to "A Collection of Masses," etc., in "Musique d'Eglise," Schott, Brussels); Section IVb, Masses for Mixed Voices (without accompaniment), comprising nineteen composers of the 16th and 17th centuries as found in various collections named, together with 29 Masses of modern composers; Section V, 18 Requiem Masses for various numbers and combinations of voices. Part II is similarly divided into Section A, a remarkably full list of "Collections" (taking up seven pages of the catalogue); Section B, Detached Pieces, 60 in number. Part III is given to Litanies, Part IV to 12 *Te Deums*, Part V to Sequences (5 *Lauda Sion*, 9 *Stabat Mater*, 2 *Veni Sancte Spiritus*, 2 *Victimae Paschali*). Part VI is given to Holy Week Music, comprising entries under the headings of "Lamentations," "Improperia," "Turba Passionis," "Responsories." The List closes with "Psalms."

It is a very good list, indeed (filling 38 pages), although, with the carefulness born of great knowledge of sources and resources, the Commission "wish it to be understood that this catalogue, somewhat hastily arranged, is published rather to supply immediate necessity than as a representative list of good Church Music. A supplement is in course of preparation, and all concerned are invited to bring before the notice of the Committee such pieces as they desire to see placed therein. . . . Local compositions of merit will be welcomed."

The style of printing adopted may be illustrated by reproducing here "Section IIb" (Masses for Two Mixed Voices and Organ):

These are for Mezzo-Soprano (Sopranos and Altos combined) and Barytone (Tenors and Bases combined).

COMPOSER.	TITLE.	PUBLISHERS.
Ebner, L. . .	"Laudate Dominum." Op. 7. [M]	Schwann, Düsseldorf.
Ditto . . .	"St. Joseph." Op. 14 . . . [M]	Pustet.
Ditto . . .	"Regina Angelorum." Op. 28. [M]	Ditto.
Griesbacher.	"Salus Infirmorum." Op. 16. [M]	Schwann.
Haller . . .	"S. Antonii." Op. 62A . . . [E]	Coppenrath, Ratisbon.
Janson . . .	"S. Antonii." Op. 21 . . . [M]	Van Rossum, Utrecht.
Könen . . .	"In A." Op. 11 [E]	Coppenrath.
Ditto . . .	"S. Heriberti." Op. 39 . . . [E]	Ditto.
Mitterer . .	"Dominicalis Quarta." Op. 66. [M]	Ditto.
Piel	"St. Joseph." Op. 22 . . . [E]	Schwann.
Plag	"St. Francis Xavier." Op. [E] 15.	Ditto.
Quadflieg .	"Immac. Conceptionis." Op. 3. [E]	Feuchtinger & Gleichauf, Ratisbon.

By "mixed voices" (as the phrase is found in the above-extracted Section) are not meant the voices usually heard in our choirs—the "men singers and women singers" of whom Solomon wrote (Eccles. II. 8), and whom, together with much else that he gathered about him, he found to be "vanity and vexation of mind"—but, as a note prefacing the catalogue reminds us, "Mixed voices are men's voices and boys' voices united." Similarly, as the same note reminds us, for liturgical purposes "by equal voices should be understood men's voices or boys' voices grouped separately." The abbreviations used are: S, Soprano; A, Alto; T, Tenor; B, Bass; Org. *ad lib.*, Organ *ad libitum*; Org. *oblig.*, Organ *obligato*; (E) Easy; (M) Medium; (D) Difficult; (MD) Moderately difficult.

In the following number of CHURCH MUSIC we shall consider the two most recently issued catalogues of sacred music (viz., of the Diocese of Waterford and Lismore, Ireland, and of Covington, Kentucky), representing, as do those of Salford and Pittsburg, trans- and cis-Atlantic taste and judgment.

PRACTICUS.

Philadelphia, Pa.

Chronicle and Comment.

THE MUSICAL SUPPLEMENT.

THE musical supplement of the present issue contains an Offertory for the first Mass of Christmas. This composition, however, may be sung during the whole season of Christmas, provided the text of the Offertory of the day be previously rendered in recitative¹ or in Gregorian Chant. For not every choir is able to prepare a new piece for every Sunday.

As the Offertory is composed in a double form (No. 1 being of medium difficulty, while No. 2 is easy), allowance has been made for more or less proficient choirs. This fact may commend the easy setting to the attention of the directors of such choir-boys as may not yet be thoroughly trained and still be required for Church services.

The delivery of the composition is amply and carefully indicated in the score by signs and directions; extensive explanations would therefore be superfluous here. We would like, however, to call attention to two directions given by the composer himself in regard to the passage "Quoniam venit" ("Because He is come"). In this passage the words place the idea of Christmas clearly before our eyes, and the music (especially in *Op. 82, No. 1*) reaches its culminating point. These strains should therefore be delivered with the expression of heartfelt devotion and somewhat more slowly, "con espressione e poco meno mosso." Another direction is contained in the note "*p* ma poco a poco crescendo e stringendo," found five

¹ Since "recitation" (singing in *tono recto*)—so often misunderstood, and, in consequence, so little appreciated—materially lightens the choir's duty of completely rendering the liturgical text, we intend to furnish, in one of the next issues, some practical hints as to its uses, illustrating them by examples.

measures later. Let it begin softly, but gradually increase in strength and speed—this procedure extends through several measures—until the last measure but two is reached, where vigor and speed are to be greatly diminished, especially in the last measure but one, as a natural preparation for the *pianissimo* of the last note. If sung in this manner the whole passage “Quoniam venit” will acquire fluency, life, and expression; and the desired effect upon the hearers will not be wanting.

HOW SHALL WE SPELL ?

READERS who may have favored with close attention the present issue of CHURCH MUSIC must have noticed how many different ways have been chosen by the contributors to phrase certain technical ideas and to spell certain technical words. This defect (for such we esteem it) in typographical appearance has not been due to negligence, but to a desire to avoid any semblance of passing final judgment, in a matter which must be considered as still *sub judice*, on the predilections of the various contributors. The question of a standard spelling is, nevertheless, an urgent one. Some of the *variorum* spellings we have actually received might be illustrated by the following examples: Plainchant, Plain Chant, plainchant, plain chant; Plain Song, Plainsong, Plain-song, plainsong, plain-song; Gregorian Chant, Gregorian chant.

The first question properly to be raised in this connection is that of the terminology itself; while the second question might very properly be that of the spelling of the terms used. It is somewhat disconcerting to a reader to come across *Plainsong* in one article, *Plainchant* in another, *Gregorian Chant* in a third—even were he not further perplexed by variant spellings of these three terms for a single idea. A fourth variant might be surmised in the term “traditional melodies” (or chants); but the surmise, in this case, would not be strictly correct, since although

“Plainsong” and “traditional melodies” have been identified by laborious study and papal authority, still the identification has been comparatively so recent as to justify the implied distinction between what used to be called *Plainsong* and the “traditional melodies” which are now authoritatively recognized as the correct Plainsong.

We earnestly solicit the attention of all interested in this matter of terminology to the problems presented by it; and we should be glad to offer the pages of CHURCH MUSIC for a thorough discussion both of terminology and of spelling.

“GREGORIAN RHYTHM: ITS THEORY AND PRACTICE.”

UNDER this heading the Very Rev. Dom André Mocquereau will publish in the pages of CHURCH MUSIC, beginning with the next issue, an authoritative treatise upon this most interesting and most important subject. It will serve the double purpose of giving to students and to scholars alike a thorough course of instruction in the most important element of Plainsong, viz., the rhythm, and of clearing up the many misapprehensions concerning the subject which have been productive, during the past year, of controversy and dissent.

GREGORIAN RHYTHM.

THE long and somewhat heated controversy which has been going on in the Catholic press concerning the Solesmes theory of rhythm in Plainsong does not touch upon the question of the melodies themselves, but rather upon that of their proper interpretation and execution. But this latter is indeed the really important consideration in Plain-

song; for, after all, the melodies are not dead specimens for academic analysis, but living chants to be rendered in the service of God. Rhythm is the life of melody, and especially of Gregorian melody, wherein its practical importance may be said to dwarf that even of the traditional chants themselves. It is not surprising then that the various attempts of the schools of interpretation to place the question of rhythm on a scientific basis should have stirred up much interest and not a little controversy. In the midst of all this divergent opinion there was one school which, in offering a scientific theory and a consistently-practised art based upon it, could not but attract the closest attention on the part of students of Plainsong; for, while the *Paléographie Musicale* dealt profoundly with the scientific theory, the monks of Solesmes were daily giving, in the solemn services of their chapel, exquisitely beautiful renditions of the chants in the very rhythm scientifically propounded in their *Paléographie Musicale*. Yielding to a very general desire that the theory should be popularized and the practice rendered more feasible, the monks issued their chants in modern notation, and added various marks, suggestive of rhythmic theory, to aid in the interpretation of the chants. It was not an easy matter to condense a large volume, such as the seventh of the *Paléographie*, into a brief "Preface" to the published manuals, etc., of the chants; in addition to this, modern notation, although the only substitute at hand for the more ancient notation, had its own well-established connotations and values, which were not precisely those of the older notation; and, finally (what is practically inevitable in such cases), various misprints crept in, not numerous relatively to the vast bulk of the characters to be printed, albeit of sufficient prominence to puzzle the close student of the new theory.

The London *Tablet* gave space, during the past year, to many correspondents who expressed their difficulties in understanding the well-meant service of Solesmes, and

sometimes their dissent from the theory as they apprehended it. The first of the long series of letters appeared, we believe, in the issue of December 17, 1904. The writer courteously remarks:

"Many earnest workers would be very grateful for a little guidance in a very vital matter which has not been treated in your recent articles. I mean the new rhythmical notation of the Solesmes editions of 1903-4. Of course this rhythm is not obligatory; but many of us are rightly making every effort to understand whatever issues from Solesmes; and on this one point I find that time and energy are sadly wasted over a notation and a nomenclature which are perplexing and self-contradictory. While these are unsound it may be possible to sing, but it is quite impossible to teach intelligently. As to the authoritative renderings that we are able to hear, I must leave it to each one to decide whether they are altogether pleasing, or an improvement on the freer rhythm taught us by the Solesmes of a generation ago,—that stately free rhythm, itself a spontaneous liturgical resurrection in which practice preceded theory, which inspired the writings of the heralds of reform, of Canon Gonthier, Dom Pothier, and Dom Kienle, and which has kindled intense devotion in many hearts.

"It may not be easy to defend free rhythm historically; but we want to be very sure indeed of our ground before we modify it. The free rhythm is at least as near as is the new Solesmes rhythm, to the ancient Plain Chant rhythms, Greek and other, which I have been able to hear and to study at leisure at Cairo and at Jerusalem, and which seem to have scarcely changed since St. Augustine of Hippo wrote his treatise *De Musica*.

"I will say nothing about the recent editions in the *ancient* notation, and the comparatively few rhythmical marks they contain—largely adapted from the old Romanian notation—except to draw attention to the perplexing nomenclature in the Introductions on rhythm. For instance, I take my beloved *Liber Usualis*, p. xvii. We are introduced to the distinction made by 'the ancients' between the two parts of a spoken word: (1) the *Arsis*, *sublatio*, the upward part of which contains the accent; (2) the *Thesis*, *depositio*, the downward part which ends the

word. The latter, we are surprised to hear, *will* also be called *Ictus*—‘*ictus nuncupabitur*’ . . . ‘*depositio seu rhythmicus ictus.*’

“This use of the future tense is significant. Here, surely, Solesmes and ‘the ancients’ part company.

“Next moment we are told to place the *thesis* (‘*depositio seu rhythmicus ictus*’) on the even syllables in the well-known line *CreATOR ALme SideRUM*. But surely three of these four syllables are clear *arsis* at its very climax,—the tonic accent. How can they be *arsis* and *thesis* at the same time,—two opposites? There is anything but an ‘ancient’ ring about all this.

“But it is only when we turn to the editions in modern notation that we see the full effects of the new teaching. We take the *Kyriale* of 1903. On page vii we find as above: (1) *Arsis*, or *élan*; (2) *thesis*, *ictus* or *appui*. Soon after (p. xi) *appui* is suddenly used to render both *arsis* and *thesis*. ‘The chief point . . . is to know the position and intensity of the *appuis rythmiques*. To simplify the notation, we will mark with a single dot all these *appuis*, since their arsic or thesical value is generally shown by the syllables to which they are attached. When they are well determined (!) the execution becomes easy.’ So, for simplicity’s sake, the same dot is to denote two opposites, *arsis* and *thesis*! On the same page we are told that the *appui* indicated by this dot will be ‘sometimes strong, sometimes weak, sometimes very weak,’—another pair of opposites!

“As a fair specimen of the strange effect of all this upon a piece of syllabic chant, we will take the *Gloria* of Introits of the 5th mode (p. 4) and mark the *ictus* by capitals. There is one note to each syllable; the *ictus* is to be strong or weak according to the nature of the syllable.

“‘GLORIA PaTRI, et FiliO, et SpiRituI SanCTO. SiCUT eRAT in principiO, et NUNC et semPER, ET in saecULA saeculoRUM, aMEN.’

“What chance, we ask, has the unfortunate tonic accent (which, we are told on p. ix, is the very life and soul of the word) of making itself properly felt, in the midst of a notation which seems to take a perverse pleasure in giving overwhelming prominence to almost every syllable *except* the accented one?

“To conclude. Is not the only natural explanation of the above perplexities to be found in certain well known peculiarities of the French ear in the matter of rhythm? Without casting the

least reproach upon the authors of this system, might we not with advantage have a little light thrown upon it from the point of view of Italian, German, or English scholarship?

“C. RAYMOND-BARKER, S.J.”

The above letter has been printed in full, as it sums up with sufficient fulness the difficulties which might confront even an earnest student of rhythm, and suggests the value of a consecutive and more elaborate treatment than the various published collections of the chants could give in their condensed Prefaces or Introductions. It will be interesting to give also the answer made to this letter by a close student of the Solesmes rhythm, in the next issue of the same periodical:—

“The Rev. C. Raymond-Barker’s letter in your last issue setting forth certain perplexities and supposed ‘self-contradictions’ in the new rhythmical notation of the latest Solesmes editions is most useful and interesting as an illustration of the difficulties that constantly beset the Benedictines of Solesmes in their efforts to impart their lore to other people.

“The Fathers are only too pleased to do all they can to help earnest students of the traditional chant, and the letters and visits of inquirers are always heartily welcomed at the monastery. Personal interviews have hitherto proved the most effective means of dissipating difficulties, for in the majority of cases the acquisition of rhythmical science, like faith, comes most readily *ex auditu*. This was shown by the words of a Bishop, himself for twenty years a student and lover of Plainsong, who spoke thus at the end of the Summer School held this year at Appuldurcombe House. ‘On coming there,’ he said, ‘they had all very properly assumed the attitude of humble learners and had all been convinced of their abysmal ignorance, and of how much they had even still to learn.’ These remarks were applauded by the students present, who included many skilful and experienced musicians.

“The short Prefaces of the *Kyriale* and the *Liber Usualis* are not intended to be used as manuals of instruction. Even the more extended introduction of the *Missæ Officiorumque Manualis*, to which the reader of the Preface of the *Kyriale* is referred, is

not full enough to enable it to suffice for a teacher's handbook. The English edition, entitled *The Solesmes Transcriptions*, is sold separately for a few pence, and gives some elucidatory notes.

"But the Preface to the *Kyriale* is so compressed that it is not surprising that anyone should find perplexities. Nevertheless such difficulties hardly justify the charges of 'self-contradictoriness' and 'unsoundness' brought against the terminology and nomenclature of the latest Solesmes editions. This conclusion is reinforced by an examination of the Rev. C. Raymond-Barker's two examples brought in support of his accusation.

"After telling us that the Preface of the *Kyriale* says that 'the *ictus* is to be strong or weak according to the nature of the syllable,' he proceeds to represent the rhythmical *ictus*, wherever it occurs in the *Gloria*, by capital letters, as if it were everywhere strong, even if it coincides with a weak unaccented syllable. And this he calls a 'fair specimen.' Again, after quoting the *Kyriale* as saying that the dot representing the *appui* or *ictus* will be 'sometimes strong, sometimes weak, sometimes very weak,' and nevertheless replacing it everywhere by capitals, he suggests that the new notation 'seems to take a perverse pleasure in giving overwhelming prominence to almost every syllable *except* the accented one.' Is this, one might ask, 'fair' comment? Is there as much 'perverse pleasure' or 'overwhelming prominence' in the poor little dots as in the big capitals. The dots, we are told in the *Kyriale*, are 'sometimes very weak,' and we shall make a serious mistake (*vehementer erres*), if we treat them like the strong beat after the bar in modern music; but the capitals in the two examples given by your correspondent suggest that always and everywhere they are strong.

"In the second example,

Creátor álme síderum,

the *ictus* on all the tonic syllables receives strength from the accent, but on the last syllable the *ictus* will be 'very weak,' yet it is printed in big capitals.

"Line 1 of the next verse of the same hymn well illustrates the true character of the musical *ictus*, shown by the italics.

Qui daémónis ne fraúdíbus.

Here the *ictus* receives strength from the tonic syllables *dae* and *frau*. It is weak on *nis*, which at most has but a secondary

accent. It is very weak on *bus*, because it is the end of the verse. Yet all four of these *appuis* would be represented by your correspondent by the same capital letters.

“The *ictus* of musical rhythm, however, does not belong to the order of stress, but of movement. It marks the end of a rhythmical unit. In contracted binary rhythm, like the above, it also marks the beginning of a new unit, except at the end of the verse. Hence it has often both an *arsic* and a *thesic* aspect, according as it is regarded as the end of one movement, or the beginning of the next. It is rather a mental than a material feature of rhythm, and its presence is rather felt inwardly as the satisfaction of a psychological demand than detected sensibly with the sense of hearing. But this is especially the case at the end of a phrase, where it is always ‘very weak,’ because the rhythmical movement in Plainsong there gently and softly alights in order to cease. This weakness of the final *ictus* is a clear proof that the theory of the new notation has nothing whatever to do with the ‘well-known peculiarities of the French ear in the matter of rhythm.’

“This meaning of *ictus* is indeed borrowed from Latin writers, who used it in this sense to explain the rhythm of their language long before French came into being. All this, and the whole theory of Gregorian rhythm, are to be found demonstrated in full in Volume VII of the *Paléographie Musicale*. Chapter II of that volume convincingly demolishes the strange myth of a supposed change in the rhythmical execution of Solesmes since the days of Dom Pothier. Moreover, the oldest Fathers now at the monastery assert emphatically that the rendering of the chant has never varied in their time.

“The new notation is simply an effort to show how the melodies have always been rendered. Whatever Dom Pothier taught has not to be unlearned: but the new notation has the advantage of coming after nearly another generation of constant practice. Its underlying theory explains the chant without modifying it, and harmonizes with facts without manipulating them. It leaves the rhythm as free as it ever was. Any one who so interprets the new notation as to modify or hamper the rhythm, which has always been adopted at Solesmes, has failed to understand what he professes to explain.

“I cannot, however, attempt to give a *resumé* here of the

Paléographie Musicale, and there is less need to attempt it, as an abridgment of Volume VII is in course of preparation for the public.

“ I am, Sir, your obedient servant,
“ DOM MOCQUEREAU’S TRANSLATOR.”

The issue was thus fairly joined, and the protagonists were soon assisted by volunteers who, however, largely indulged in guerrilla tactics, so that the points in controversy, instead of being fully threshed out, or at least considered with exclusive consecutiveness, received accretions and developments that did not make always for clearness. It is not our purpose to follow the controversy farther, save to note its climax in the publication of a pamphlet of 25 pages by the Rev. T. A. Burge, O. S. B. (who had already largely contributed to the *Tablet* discussion), entitled “ An Examination of the Rhythmic Theories of Dom Mocquereau—Vol. VII of the *Paléographie Musicale*.” It issued from the press of R. & T. Washbourne, London, as a reprint from *The Ampleforth Journal* for April, 1905. The pamphlet was extensively reviewed in the *Rassegna Gregoriana* by Sig. Giulio Bas, whose accompaniments to the chants of Solesmes show him to be a competent student of the theory of the Solesmes rhythm, and to have thoroughly mastered the puzzling doctrine of the “ *thesis*.” A translation of this review appeared in the *Liverpool Courier* of September 30, 1905. From an introductory note to this (Englished) review, we regret to learn that the pamphlet has caused a heated discussion in the Catholic press of England. As our purposes are pacific and not polemical, we shall not enter into the discussion of the question at issue, but we do venture to congratulate our readers on the near appearance in the pages of CHURCH MUSIC, of the treatise on Rhythm, which may be considered the authoritative exposition of the Solesmes Theory of Rhythm and of its Practice as well.

Pending the appearance of this treatise, it may be well

to remove one possible source of error in the use of the Solesmes books, arising from a misconception of the purpose of the little dots superposed in all the Solesmes transcriptions into modern notation. The dots do not indicate the *accents*, but only the rhythmical *ictus*. The liturgical text takes care to preserve, in its printing, the proper indication of the syllable that is to bear the accent. Stress, in the Solesmes rhythm, is completely independent of the rhythmical supports or *theses*. Accent and rhythmical *ictus* (thesis) may happen to coincide, but they are not the same thing, and they may occur separate from each other. Neither the *arsis* nor the *thesis*, then, are connected with the accent, which may fall indifferently on either the one or the other.

REFORM ACTIVITIES.

THE "Summer School" at Appuldurcombe, I. W., England, and that at Conception, Mo., America, during the past summer, were dedicated principally to the study of the Solesmes chants, with particular reference to the proper methods of rendering the chants. Theory and practice went hand in hand. The International Congress at Strasbourg confined itself to questions concerning the Gregorian Chant, but dealt with the Chant after a larger fashion. The Congress at Turin concerned itself only slightly with the Chant, and took up the whole subject of Sacred Music. Meanwhile, individual work has been done in all lines by several competent church-musicians: amongst others, by Father Gatard in England; Father Guillaume in Canada; Mr. Gibbs in Covington; Father Manzetti in Cincinnati. Several helpful Pastorals have been issued by Bishops to their diocesans; especially earnest in its tone was the letter of the Most Rev. Diomedé Falconio, Apostolic Delegate to the United States, written to the editor of *The Ecclesiastical Review* apropos of the *Manual of Church Music* issued recently; and at least at one Diocesan Conference a paper

was read (reprinted in this issue of CHURCH MUSIC) dealing with the practical question of "ways and means" in the adoption of the prescribed reforms.

THE SUMMER SCHOOL AT APPULDURCOMBE.

IT held two sessions this year, in July and August, each session lasting two weeks. Altogether, some eighty priests and organists attended the lectures, which were given by Dom A. Eudine, O. S. B., two cantors attending to illustrate musically; while at the Conventual Mass and Vespers, the Chant was heard in its perfection every day throughout the sessions. Both sessions were notable for the large number of professional musicians—*magistri chori* and organists of cathedrals and other important churches—brought together from England, Ireland, France, and even far-off America. A number of these lectured at both sessions on topics connected with the musical reform movement. At the first session, a series of lectures by Mr. H. B. Gibbs on Congregational Singing and Choir Boy Training; a lecture by Mr. Alfred Booth, on the history of Plainsong; one by the Rev. C. W. Douglass on the survival, in Modern Music, of Plainsong motifs; and one by Mr. J. Sexton on the possibilities of the Catholic school in assisting the movement by furnishing well-trained choir boys, furnished valuable suggestion and added interest to the course of lectures in Plainsong. Speaking of the second session, the London *Tablet* says:—

"Dom A. Eudine, O.S.B., was again the lecturer who represented the monastery. The clearness and vivacity of his instruction were generally appreciated, and each of the lectures terminated with the practice of some piece of Plain Chant taken from the *Liber Usualis*. After the lectures, Dom Eudine was always ready to discuss difficulties, as far as possible, and questions were freely asked and answered. After Dom Eudine had exhaustively explained the subject of Gregorian rhythm, Dom Mocquereau gave a demonstration in conducting a part of the Schola in selected pieces of Plainsong. Then some of the audience were

invited to conduct the same pieces themselves. . . . Indeed, toward the end, the swing of the rhythm appeared to have taken possession of the whole gathering, and, from the President downwards, hands were to be seen making undulatory motions and graceful curves in the air in correspondence with the melodic movements.

“Three lectures were given by the Rev. C. W. Douglass on the relation of Plainsong to the best modern music. The lecturer contended that some of the finest and most successful effects of modern classical compositions had been attained from their reproduction of such tonalities, melodies, forms, and rhythm, as were to be found in perfection in the Gregorian. He illustrated his points with parallel passages from well-known composers and from the *Liber Usualis*, inferring that the underlying principles of rhythm are the same for the finest music, whether Gregorian or classical.

“Mr. R. R. Terry, of Westminster Cathedral, told of the high-handed way in which choir-boys were kidnapped by eminent ecclesiastics and great noblemen in pre-Reformation times, and of the care and expense bestowed upon their musical training. He drew the moral that for Church music earnest and thoughtful preparation was indispensable for securing the worthiest results, and pointed the moral in his second lecture on the training of modern choirs. These two lectures so much interested the members of the school that they prevailed upon Mr. Terry to give them a third lecture, following up his subject in more detail. This he was good enough to undertake, insisting that the Gregorian would never make the headway that its advocates desired, unless the latter would take pains to see that it was worthily rendered by fit choir-singing under fair conditions. Nothing could be more fatal than imagining that it could be done by anybody merely by the light of nature, and that everybody who was enthusiastic about it was qualified to criticise off-hand those who were perhaps not so enthusiastic as we should all wish them to be, but who nevertheless had a practical knowledge of music. If the latter were to be won over, the cause of Plainsong must be advocated with knowledge and tact. Then its inherent merits would have a chance of making themselves felt.

“In the evenings two entertainments were organized by the

members of the school, the programme being composed of songs, musical sketches and selections on the gramophone. This feature was so much appreciated that it is hoped to develop it more fully another year. . . ."

CONCEPTION ABBEY, MO.

JULY 3-8 and July 17-22, Summer-school sessions were held "to acquaint choir directors, organists, and singers with the traditional chant, and thereby to prepare them for the forthcoming papal edition." The method followed was "the free, well-balanced rhythm of the Solesmes Benedictines." As "rhythm or flow of melody is now more than ever the salient feature in the study of the ancient chant," it was illustrated by the singing of the monks at Mass and Vespers, by selections of traditional melodies rendered by the chanters of the Abbey in the monastery church, by the inculcation of theory in the lectures side by side with practice in singing the chants. Harmonization and accompaniment of the chant were treated from the theoretical side only, while certain hours were set apart for discussions upon critical points connected with the rendering of the chant.

"Cincinnati was represented among the earnest scholars by the Revs. J. H. Holthaus and Joseph Schmidt, of the Archdiocesan Music Commission; the Rev. John Feldman, the organist and the choir-master of Mt. St. Mary Seminary.

"Mr. John Singenberger, one of the great Gregorians of the country, and the main exponent of the Medicean school of Plain Chant, sent his son Otto, organist of a Milwaukee church, to Conception to acquaint himself with the Solesmes method. The younger Singenberger is a teacher of music in Pio Nono College, St. Francis, Wis.

"Mr. Henry Zeinz, of St. Paul Church, Chicago, son of Prof. John Zeinz, of this city, was also a member of one of the classes.

"Rev. Barnabas Dieringer, director of music at St. Francis Seminary, Milwaukee, was a studious attendant.

"Rev. Joseph M. Steffes, of Guardian Angel Church, Manis-

tee, Mich., attended the school at the instance of Bishop Richter, of Grand Rapids.

“Rev. Valerius Nelles, O.F.M., of the Franciscan Monastery at Tentopolis, Ill., was the representative of the Franciscan Province of St. Louis.

“Both courses were well attended, and all the students are enthusiastic over the manifold beauties of the Chant.”

As at Appuldurcombe—that palmary school of Plainsong—the instruction was free. We learn from the *Cincinnati Catholic Telegraph* that the Archbishop of Cincinnati requested the teaching Orders to send capable members of their communities to the Summer School, conducted from July 31 to August 5, at the Benedictine Convent at Clyde, Mo., two miles from Conception Abbey, where the course in the Solesmes method was given by the Rev. Father Gregory, O. S. B. The Benedictine Nuns of the Convent illustrated the method of chanting for the visiting nuns and guests. Ten different Orders of teaching Sisters sent representatives to the course, amounting in all to thirty guests. In addition to the courses outlined above, the monks gave three others during the summer: at O’Fallon, Mo. (Convent of the Precious Blood); Cincinnati, O. (Notre Dame Sisters); Covington, Ky. (Benedictine Sisters).

THE ARCHDIOCESE OF CINCINNATI.

CINCINNATI, a great musical centre ever since Theodore Thomas established his orchestra there, has recently become most active in the propagation of the reforms mentioned in the *Motu proprio*. Archbishop Moeller has dealt most vigorously with the question of reform in a Pastoral Letter, in which he says:—

“Pastors will see to it that, as soon as practicable, Gregorian (Solesmes) Chant be taught in their schools for at least half an hour every week. To secure this end, they will require teachers to familiarize themselves with this chant without delay. They will report to us at the end of the year, stating to what extent our direction has been carried out.

“While under certain restrictions, figured music is allowed, the Gregorian is to be preferred, and during the penitential seasons of the year, Lent and Advent, and at Requiem Masses, this chant should be used exclusively. Consequently, directors of choirs and organists should know this chant, if they desire to hold their positions.

“We have engaged the Rev. Leo Manzetti to teach Gregorian Music in our Diocesan Seminaries, and arrange, as soon as it can be done, to have it sung in the Cathedral. He comes to us very highly recommended as a teacher of Gregorian Chant.

“As the Holy Father wishes his Instruction on Church Music to be observed, it is our duty, as loyal children of the Church, to obey. That a reform in Church music is sadly needed is evident to all who have a proper idea of the dignity and solemnity of the Mass and of the other sacred functions of the Church.”

Commenting on this, *The Ecclesiastical Review* says:

“The promulgation of ecclesiastical laws through the press and Synodal meetings is an initial step toward the maintenance of good discipline in the Church. But we all know how sadly inefficient such promulgation remains when it lacks the practical sanction of immediate authority, and the vigilance of the executive officials to whom the preservation of good order is entrusted. The Archbishop of Cincinnati leaves his diocesans in no doubt about the part he means to take in the execution of Pontifical decrees. Like Pius X, who, it is said, periodically demands a report of what has been done in the way of carrying out the disciplinary laws enacted by him since the beginning of his Pontificate, Archbishop Moeller provides for a practical inquiry at the end of the year into the extent to which his pastoral directions have actually been carried out.”

The Catholic Telegraph of Cincinnati (October 26) gives an account of the Rev. Leo Manzetti, from which we condense the following:

“Through the influence of Professor Albino Gorno, Dean of the Faculty of the College of Music, Father Leo Manzetti, who has charge of the teaching of the Gregorian Chant in the Archdiocesan Seminary, will establish a regular course in the

Solesmes plainchant at the College of Music. The plan is to organize a class at once. The first of these is especially intended for organists, teachers of music in parochial schools and others interested. As soon as possible, and as an outgrowth of the first class, there will be a supplementary course for church organists exclusively, in the harmonization of the Gregorian Chant. The course, including an analysis of the old modes, will be very thorough and promises to be intensely interesting.

"As many of the church organists are busy with other duties during the day, classes will be taught by Father Manzetti on Monday and Friday evenings of each week at the College.

"Inasmuch as Archbishop Moeller, by circular letter, has made it mandatory upon the clergy of his diocese to insist upon the organists having a knowledge of the Gregorian Chant and introducing it into their choirs, an exceedingly large class is anticipated. Organists and others who desire to join the initial class are expected to make application to the College management this week as early as possible.

"Father Manzetti is a thorough, broad musician, of the Father Perosi type, and studied voice, organ, harmony, counterpoint, fugue, and the Gregorian Chant at the Conservatory of Music of Turin. He studied the Canto Solesmes with the Italian Benedictine Fathers. . . .

"A few years ago he accepted a call from Father Ferina, of St. Rita Church, New York City, to begin the movement of Church-music reform in the American metropolis. It was there that he was met by Archbishop Moeller, and induced by him to come to Cincinnati and institute the same reform in this Archdiocese.

"At present he has begun his work at the Cathedral and at the seminaries. He is also now training a choir of priests for the chanting of requiem for their deceased associates."

THE DIOCESE OF COVINGTON.

COVINGTON, in the same ecclesiastical province, the near neighbor of Cincinnati, early signalized its interest in the reform of Church music. Bishop Maes commissioned Father Tappert to draw up a Diocesan Catalogue of Sacred Music (published by the DOLPHIN PRESS), and Mr. Harold Becket Gibbs has taken charge of the choir at the cathe-

dral. His new field of labor is being cultivated with the greatest diligence.

The following very interesting communication has been received from a correspondent :

THE "GREGORIAN CONGREGATION."

"Covington (Kentucky) has recently given birth to a society bearing this title. It has been founded for the sole purpose of carrying out the wishes of the Holy Father as to the restoration of the Gregorian Chant. Its charter members fully appreciate the excellence of the work of the various Cecilian Societies scattered throughout the length and breadth of the Catholic world, and hope to work side by side with them, the ultimate objects of both being identical, viz., the purification of the art of music as regards its connection with the Divine Office of the Church. Both aim at an elevation of the popular taste to the level of that of the Holy Father and as enunciated by him in his *Motu proprio* of the Feast of St. Cecilia, 1903.

"The Gregorian Congregation will therefore express no opinion on the subject of figured music, nor will it aid in the restoration of the polyphonic and contemporary schools of musical thought and progress. The unexpressed sympathies of the Congregation may, therefore, be confidently assumed, but no official support will (or may by its Constitution) be given to any churches save in the cause of the restoration of the authorized editions of the liturgical Chant.

"Those appointed to consider applications from churches where it is desired to effect this restoration are allowed to make grants to the maximum amount of two-thirds of the entire cost of such a proceeding. As a general rule, the assistance to such churches will take the form of providing the authorized books, and the attendance of a competent teacher.

"A busy time for this society may therefore be confidently predicted, and they are well advised to confine their efforts to this one channel. There can be but little doubt that the cause of so many failures may be discovered in the incompetent, but enthusiastic efforts of inexperienced teachers. Their work is characterized by the glaring absence of principles. Good taste and enthusiasm can scarcely supply the want of principle, and

those well calculated to judge and express an opinion say that the *rhythm* of the Chant is its chief feature. Without rhythm it is lifeless. It will be observed that the membership is confined to Catholics, but it is hoped to start a Society or College at which all may study the theory and practice of the Chant. As it has long since been used by the Episcopalian Church, the musical authorities of those churches where it has been adopted will soon have an opportunity of prosecuting their studies under the guidance of those who are competent to teach this fascinating but almost lost art. It may not be generally known that there are many English Psalters adapted to the Gregorian tones, among which may be mentioned the 'Sarum' Psalter and the Manual of Plainsong, both of which are arranged according to the Solesmes Method.

"At the first official meeting of the Congregation it was explained that the term 'Congregation' had been preferred to that of 'Society,' as the latter suggested a local organization, while that of the former suggested something broader, more general and catholic. Although it had its birth in the quiet city of Covington, it will extend its work throughout the States, and arrangements are already being made to secure the services of the first President, and Founder, at the inauguration of similar and branch societies in other important centres.

"It has also been explained that it is a society for the laity, who will thus strengthen the hands and carry out the desires of the pastors. The clergy have enough to do already, and whilst their patronage and prayers will be invited and asked for, no further burdens will be placed upon them in the way of organization, etc. The laity will do all this, and it is hoped that the existence of such a society will do much to assist those of the clergy who are unable to successfully cope with the difficulties connected with the building up of an efficient choir.

"The monthly lecture will stimulate and sustain the interest in Church art generally.

"G. C."

The "Gregorian Congregation" was founded on the feast of St. Jerome, September 30. A statement of its objects, rules, etc., follows:—

OBJECTS.

1. To promote and encourage the study and practice of the Gregorian Chant exclusively, for liturgical purposes.
2. To make grants to churches where it is intended to restore the Gregorian Chants.

RULES.

1. All members of the Congregation must be Roman Catholics.
2. The annual election of officers to take place on the first Monday in March.
3. The annual minimum subscription to be \$1.00.
4. The "Anniversary" of the Congregation to be held on the Feast of St. Gregory the Great, March the 12th.
5. The meetings to be held on the first Monday in each month, at 8 P. M., when, after the transaction of business, a lecture (illustrated when possible) on Church Art will be given.

RECOMMENDATIONS.

1. To make at least *one communion* each year with special intention for the Gregorian Congregation.
2. To invoke St. Gregory on behalf of the Congregation.

OFFICERS AND COMMITTEES.

President—MR. HAROLD BECKET GIBBS.

General Committee—HON. WM. A. BYRNE, DR. J. S. CASSIDY, MR. JOSEPH FELTMAN, MR. MARTIN MALONEY, COL. W. S. NOCK, DR. REILLY, JUDGE SHINE, MRS. T. GOLDEN, MRS. FRANCES MAHON, MISS MARGARET MACVEIGH, MISS SUSIE RICHARDS, MISS THERESE M. SPECKER.

Grant Committee—HON. WM. A. BYRNE, DR. J. S. CASSIDY, MR. JOSEPH FELTMAN, MR. MARTIN MALONEY, COL. W. S. NOCK, DR. REILLY, JUDGE SHINE.

Reception Committee—MISS E. V. BRISTOW, MRS. WM. A. BYRNE, MRS. J. S. CASSIDY, MRS. JOSEPH FELTMAN, MRS. WM. KROGER, MRS. P. P. MACVEIGH, MRS. W. S. NOCK.

Honorary Treasurer—MR. P. P. MACVEIGH.

Honorary Secretary—MISS MARY FLORENCE TANEY, 151 East Third Street, Covington, Ky., U. S. A.

The President to be an *ex officio* member of all committees.

THAT Covington is rapidly becoming a Church-musical centre may be seen from the following programme of Plainsong illustrations given at a "Second Lecture on Church Music" (Oct. 12). The programme is printed in

full to show what can be done to further the reform movement and to popularize Plainsong:—

1. Antiphon, "Dum esset Rex," and Psalm, "Dixit Dominus." Mode 3.
2. Hymn, "Ave maris stella." Mode 1.
3. "O Salutaris Hostia." Mode 10.
4. "Tantum ergo." Mode 13.
5. "Salve Regina." Mode 13.
6. "Asperges me." Mode 7.
7. "Kyrie eleison." Mode 8.
8. "Gloria in excelsis." Mode 8.
9. "Credo in Unum Deum." Mode 4.
10. Preface, followed by "Sanctus" in mode 4.
11. "Ave verum." Mode 6.
12. "Agnus Dei." Mode 4.
13. "Salve Mater." Mode 13.

The refrain at the end of each verse is as follows :

Salve mater misericordiæ,
Mater Dei, et mater veniæ,
Mater spei, et mater gratiæ,
Mater plena sanctæ lætitiæ,
O Maria.

14. An "Alleluia" and "Verse" (3) in mode 4, the text of which is as follows :

Alleluia, Alleluia.

Rosa vernans caritatis, lilium virginitatis stella fulgens,
Maria, vas sanctitatis, ora pro nobis Dominum.

Gemma lucens puritatis lumine divinitatis, nobis adsis,
Maria thus suavitatis, ora pro nobis Dominum.

Cujus partus singularis vincula mortalitatis nobis scindit,
Maria, lux libertatis, ora pro nobis Dominum.

Alleluia.

N. B. It may be of interest to some, to observe the tonality of the various modes in which these compositions are written:—

Mode 1—D, E, F, G, A, B, C, D. The final (or key-note, on which all compositions must end) is D.

Mode 10—e, f, g, a, b, c, d, e. Final is A.

Mode 13—C, D, E, F, G, A, B, C. Final is C.

Mode 7—G, A, B, C, D, E, F, G. Final is G.

Mode 8—d, e, f, g, a, b, c, d. Final is G.

Mode 6—c, d, e, f, g, a, b, c. Final is F.

Mode 4—b, c, d, e, f, g, a, b. Final is E.

Such concerts can not but do much good to the cause of reform. They demonstrate the feasibility of Plainsong even for congregational singing, and *a fortiori* for choir performance; they familiarize both the professional musician and the layman with a style of music of which they had previously known practically nothing; they gently insinuate an appreciation of the simple truth that Plainsong is not, as too many surmise, "embryonic" (to quote a word from the "Conference Address" published in this issue of CHURCH MUSIC) and "unscientific" music, but simply music of an entirely different genus from that to which both had been accustomed throughout their whole lives.—This was notably the case in the series of concerts given in Liverpool by the choir-boys of St. Joseph's Church, under the direction of Mr. Alfred Booth. We have before us a program of one of these concerts, different from most programs in that it furnishes both the Latin texts and the Gregorian melodies (transcribed into modern notation, with the various rhythmic signs adopted by Solesmes, as well as the signs of expression common to modern music), together with explanatory historical prefaces to each composition rendered and a translation into English of the text (as a supplement to the program). The compositions rendered were:—

1. Antiphons for Easter.
2. Introit: "Puer natus est."
3. Antiphon: "Cantate Domino," with *Magnificat*.
4. *Kyrie*.
5. *Gloria*.
6. *Sanctus, Benedictus, Agnus Dei*.
7. *Alleluia*: "Salve, Virga florens."
8. Hymn: "Salve, festa dies."
9. Gradual: "Constitues eos."
10. Antiphon: "O Sacrum Convivium."
11. *Responsorium*: "Media Vita."
12. Hymn: "Ave Maris Stella."
13. *Alleluia*: "Rosa Vernans."

It was a very full programme, but the selections, besides displaying admirable taste and illustrating the wide uses of Plainsong in the Liturgy (the *Ordinarium Missae*, the *Introit*, *Graduale*, *Antiphon*, *Alleluia*, *Hymn*, *Responso-rium*), were of a character to solicit attention from the audience and to exhibit the powers of the boys, who, after a single year's training, found themselves able to do justice to so many and so varied Plainsong compositions. We should like to give illustrations from this program, of the historical introductions, of the chants in modern notation, etc., but the limitations of space forbid us this pleasure at present. We cannot refrain, however, from noting the admiration, mingled with amazement, of a writer in the *Irish Musical Journal* (January, 1903,) at hearing a small choir of boys enabled, by competent training during one year, to render the musical illustrations chosen for the concert, with such a maturity of appreciation and such a careful technique of voice-production and rendition. The critic confesses that he attended from the benign motive of encouraging well-meant enthusiasm for Plainsong, and that he waited for the first piece with not a little fear that the performance would be indifferent and unsatisfactory. The "Antiphons for Easter" were scarce ended, however, when he found his apprehension converted wholly into admiration for both choir and leader. He comments particularly on the force and purity of the tone, the accuracy of intonation of the voices, and the delicacy of the shadings. He properly concludes that wherever there is a competent leader, an interested pastor, and twenty or thirty boys with fairly good voices, even the more ornate chants can be very well rendered.

THE INTERNATIONAL CONGRESS AT STRASBURG

HELD its sessions August 16-19th. The attendance was large beyond all expectation. It was thought that perhaps 300 delegates might be present; and a hall was

selected capable of holding 500 people. As many as 1300, however, had actually to be provided for, and fortunately the immense auditorium (*Festhalle*) provided for the meeting of the German Catholic Associations, whose Congress was shortly to be opened, was obtained for the use of the Gregorian Congress. Father Ludwig Bonvin, S. J., writes interestingly of the notable event in the *Buffalo Catholic Union and Times*:—

“As the conference was international, speeches were made in various languages. Thus, in the very introductory discourse of the director of the Congress, Dr. Peter Wagner, professor at the University of Friburg, Switzerland, the Latin, German and French idioms were made use of by the speaker. Formal scientific controversy, he declared, was barred from the discussion. The object of the Congress, viz., the promotion of the papal ordinances on Gregorian music, was to be obtained, not so much by scientific discussion as by listening to and practising correct Gregorian singing. The concerts themselves, he explained, would bring out the beauties of traditional plainchant in detail, whilst actual practice would prove that the difficulties of singing it are not insurmountable. In fact, if any one expected to have new light thrown on such questions as, whether the reading of Solesmes is really the original plainsong, or, whether the neumecodices and the composers of the Middle Ages speak for metric, measured Gregorian chant, or not, etc., he looked for it in vain at Strasburg. Such a discussion was neither intended by the directors of the Congress, nor were the great number of participants and the short time favorable for it. Several scientific and historical essays were, indeed, read, but the chief interest centred in those on delivery and accompaniment of plainsong. This was all the more so, as their aims and intentions were ably seconded and brought into prominence by musical productions in the cathedral during divine service as well as otherwise. The plainsong-concerts were, besides, under the direction of the same gentlemen that had delivered the lectures. These gentlemen were Victori, the choir director, and De Mathias, the organist of the ‘Dom,’ respectively. They were, indeed, the soul of the Congress, especially as to its practical side; they did gigantic work.

“As the Vatican Edition has not yet appeared, it could not, of course, be used at the performances. Some of the melodies, however, were taken from the Chant of Solesmes, and as this furnishes the basis for the papal edition, we were treated to the essentials of the Vatican Chorale. Besides it was rendered according to method of delivery and accompaniment followed by the Fathers of Solesmes.

“As to plainsong *accompaniment*, Dr. Mathias especially emphasized the following principle: Nothing foreign should be introduced into the harmonization, *i. e.*, only those tones should be made use of which are already contained in the Gregorian melody, and, consequently, altered accompaniment-tones are—in opposition to the practice of Witt—to be excluded even from the final cadences.

“Of the principles laid down by Victori as to *delivery*, one especially has far-reaching consequence: ‘In plainsong the *single* tones should be of approximately *equal* length.’ Now, it is, indeed, true that the equal duration of all Gregorian notes and a comparatively slow tempo, make it easier to sing well together the traditional chant so rich in neumes and heavily adorned with passage work. . . .”

The *Civiltà Cattolica* laments that although there exists, even amongst men learned in the science and art of Plain-song, much uncertainty concerning the æsthetic beauty and the practical execution of the traditional chant, the excessively large attendance of delegates and of persons interested in these questions prevented a basic discussion and an exhaustive treatment of disputed points between those who favored and those who were adverse to the traditional chant; whereas, it argues, such a discussion ought to have been considered an essential matter for the dissipation of the present confusion and ambiguity. In the public meetings, also, while the papers read were undoubtedly interesting, they were rather theoretical; and practical questions, on the occasion of such an International Congress, would have proved of the greatest value. Nevertheless, it concludes, the Congress marks a milestone in the history of the chant in Germany, and cannot but prove of the greatest benefit to the cause of Plainsong.

THE CONGRESS AT TURIN.

THIS was local in its nature, and concerned itself with sacred music in general, the idea lying behind it being principally to discuss the best means of forwarding the reformation of choirs; of selecting appropriate compositions, whether ancient or modern, for the repertoire; of constructing organs, and finally, of founding an Italian Society of St. Cecilia. The sessions took place on the 6th, 7th and 8th of June. While little of a tangible nature appears to have been accomplished except the preparatory work looking to the formation of a St. Cecilia Society, a "Congressista" expresses the hope that "once the forces of the Church musicians in Italy shall have been united, it will perhaps be possible to give life to a special school of sacred music."

 THE SOLESMES AND VATICAN EDITIONS.

In a letter to the editor of *The Catholic Telegraph*, Cincinnati, Father Manzetti, to whom reference is made on an earlier page of this department, says:—

"In your last issue (October 19th) you announce the reception by Pustet of an advance copy of the *Kyriale*, and remark that 'these new official Plain Chant books are to take the place of all others as quickly as issued, and as expressly desired by the Holy Father.'

"Permit me to inform you that your statement concerning the obligation of using this *Editio Typica* is not quite correct, as you will readily perceive if you will read the *Motu proprio* of the Holy Father and the decree in which he instituted the Vatican Commission which is to prepare a new edition of all liturgical books.

"In the *Motu proprio*, November 22, 1903, the Holy Father commands only this, that the old traditional Plain Chant of the Church be reëstablished in all sacred functions. Now this word 'traditional' is employed to distinguish the true Plain Chant

from all the more recent variations of Plain Chant which have been introduced and published in the editions of Ratisbon, of Reims-Cambrai, Venice, etc.

“Since the true traditional Plain Chant was to be reintroduced into common use, it was reasonable to expect that the Catholic world be told where it can be found. This is the reason why an *editio typica* is issued, not that this *editio* is the only one to be used or introduced, but as an example of true traditional Plain Chant,—that is, as a model upon which all others are to be formed. For, in the Decree of April 25, 1904, His Holiness, when establishing the Vatican Commission and outlining its duties, expressly (in paragraph D) states: ‘The approbation to be given by us and the Congregation of Rites to Chant books will be of such a nature that no person will be permitted to approve of liturgical books unless these, as regards the Chant, be *either* entirely conformable to the edition published by the Vatican under our auspices *or* conformable to such a degree that the changes introduced be in accordance with other good Gregorian codices.’

“Hence it is evident that other editions besides this of the Vatican are permitted. In fact, in a decree of February 24, 1904, the Holy Congregation of Rites did already approve, as conformable to the instruction of the *Motu proprio*, the edition of Solesmes, already published, and did it the honor of selecting it as the basis of the Vatican edition.

“Therefore, those who, in the spirit of prompt obedience to the Holy See, have already introduced the Solesmes Chant, as heretofore published, can, *tuta conscientia*, keep it, and need not procure the *Editio Typica* of the Vatican.

“Pardon me for calling your attention to this. The statement as made in your esteemed paper is apt to mislead a large number of priests and organists who are already using Solesmes text-books. Many, not being cognizant of the wording of the decrees of the Holy See, might be led to think themselves obliged to adopt this Vatican edition.

“Yours truly,

“LEO MANZETTI.”

CINCINNATI, Oct. 24, 1905.

"A GRAMMAR OF PLAINSONG."

THE recent appearance of a new practical guide to plain-song is an event of sufficient significance to warrant the extensive review accorded it in this issue of CHURCH MUSIC. The author of the review gives specific reasons for the large amount of attention attracted by the *Grammar*; and the fact that it is being translated into German, French and Italian—languages which already possess a number of recently written works on the same subject—must be considered a very substantial endorsement of its merits. We have been accustomed to translations from such languages in nearly every department of sacred science; and could scarce have expected the reversal of the tradition in a matter of mixed theory and practice, whose literature, most extensive though comparatively recent, has been confined almost exclusively to those languages. That, nevertheless, such a reversal of previous custom does not constitute a carrying of coals to Newcastle will be evident from the cordial appreciation of the *Grammar* by the reviewer, who, while differing with the author in some matters of detail, believes it "the best practical manual that has yet appeared in the English language for the use of the Vatican edition." A learned student of Gregorian rhythm, the reviewer considers the author's treatment of Rhythm (in the practical part of the work) "a very illuminating chapter" on (we might add) a subject which has caused long and heated controversy involving much misapprehension of the Solesmes theory. Meanwhile, the points of difference between author and reviewer will have been noticed by the reader. One of these concerns the question of the finality of feminine endings, which the author believes both admissible in plainsong (as in modern music) and desirable as relieving the chant of a great deal of monotony; while the reviewer admits no exception to the rule that "a completed period of plainsong rhythm always ends in a masculine thesis" (page 72). One remark of the reviewer we endorse heartily, that "CHURCH MUSIC may

now render an inestimable service to English-speaking students of the new art of plainsong by discussing, and thus helping writers on the subject to fix on, a common and accepted terminology" (page 79). CHURCH MUSIC accordingly invites full discussion looking to such a desirable consummation.

THE ADVENT FESTIVALS.

In the Introduction to his collection of Masses and other Offices, taken from the Roman Gradual, Ritual, and Pontifical, the Right Rev. Louis Lootens, Vicar Apostolic of Idaho, wrote in 1869:

"This is the practical meaning of the festivals of the Church. She wishes that we should prepare ourselves for the recurrence of every one of those days, as if the holy mysteries they are intended to commemorate were actually going to take place for the first time and under our very eyes. Thus every Christmas Day, for instance, at the Office of Vespers, what the Church tells us is not: 'Eighteen hundred and so many years ago Christ *was*,' but '*To-day* Christ *hath been* born; *to-day* the Saviour *hath* appeared; *to-day* upon earth the angels *sing*, the archangels *rejoice*; *to-day* the just ones *exult*, saying *Gloria in excelsis Deo*. Alleluia.'

"No epoch in the ecclesiastical year explains our meaning better than that of Advent. The Church there puts herself completely in the position of the holy men who lived before Christ and continually sighed for His coming. She appropriates to herself their prayers and longing aspirations in such a variety of ways and with such earnestness and fervor that it is easy to perceive that her intention is not to personate, as it were, the prophets of old, but to express her actual and present wants. Thus during the whole of that time she never seems to tire of exclaiming: 'Veni ad liberandum nos, Domine Deus virtutum! ostende faciem tuam et salvierimus!' and oftener still: 'Rorate coeli desuper et nubes pluant justum; aperiatur terra, et germinet Salvatorem!' And then again, anticipating already, as it were, in her mind, the many blessings that cannot fail to be showered upon her during the coming feast, clad though she be

again in garments of mourning, she lifts up her voice in the loftiest strain of exultation and repeats that word which is the highest expression of her joy, that is, *Alleluia*, almost as often as during the Paschal time.¹ 'On that day, the mountains will distil sweetness and the hills will run milk and honey, Alleluia;' or: 'All who are thirsty come to the waters; seek the Lord while He can be found, Alleluia;' or: 'Behold, the Lord will appear and He will not deceive; if He tarry awhile, wait for Him, for He will come and will not delay, Alleluia;' or: 'Mountains and hills will sing hymns of praise before God; and all the trees of the forests will clap their hands, for the Lord will come to establish an eternal kingdom, Alleluia, Alleluia;' or: 'Blow the trumpet in Sion for the day of the Lord is nigh; behold, He will come to save us, Alleluia, Alleluia.'

"Then follow, during the last seven days that immediately precede Christmas, those Antiphons called the Great Antiphons; and which are set to a melody of such surpassing sweetness that, if what some old legends tell us of some of the sacred songs of the Church be true, namely, that the angels sang them first to some holy monks who wrote them from their dictation, the Antiphons in question must certainly have been among the number.² This is the first one: 'O Wisdom which hast proceeded from the mouth of the Most High! reaching from end to end strongly and disposing all things sweetly, come down to teach us the way of prudence.'

"We could illustrate all this far better still, were it not that we wish to confine ourselves to such Offices of the Church as can easily be made accessible to the faithful, namely, those of Vespers and Compline. Thus, for instance, when looking over the other offices of Advent, we see that not only does the Church most anxiously look forward to the coming of our Lord, but reckons up the very days. For two weeks we open Matins thus: 'Regem venturum Dominum venite adoremus.'³ As the day is

¹ On Holy Saturday when Mass is celebrated by a bishop, the sub-deacon, after having sung the Epistle, goes to the pontiff and in an audible voice addresses himself to him thus: "Reverendissime Pater, annuntio vobis gaudium magnum, quod est Alleluia."—"Very Reverend Father, I announce to you a subject of great joy, which is Alleluia."

² This has been said of that wonderful antiphon *Alma Redemptoris*.

³ "Let us adore the Lord who comes to reign over us."

drawing nearer this is changed for: 'Prope est jam Dominus, venite adoremus.'¹ Then comes the feast of St. Thomas, and we say: 'Nolite timere, quinta enim die veniet ad vos Dominus noster.'² Finally on the very eve of the long-wished-for solemnity, more than thirty times do we repeat the following text, or one or two others almost identically the same: 'Crastina die delebitur iniquitas terrae et regnabit super vos Salvator mundi.'³ This brings us to the very beginning of the solemnity itself. It has always struck us that, if we wanted proofs that the Church has been assisted by the Holy Ghost in compiling her liturgy, one word would suffice; and that one word the very first with which she heralds in the Feast of Christmas. It is in the first and second Antiphons of the first Vespers of the day.

"Let us represent to ourselves the Son of God, the Eternal Word, by whom all things were made, in the shape of a newborn infant lying in a stable on a handful of straw. What is it ought to strike our minds first of all at that sight but the overpowering thought of so amazing a self-abasement? The Church, however, goes at once far deeper into the mystery; and the words that fall from her lips represent so faithfully what is after all its true meaning, and contain a lesson so sublime and yet so simple, that we may have read them a hundred times over without being struck with their depth, and having understood it once, may have made them forever afterwards the fruitful theme of our pious meditations: 'Rex pacificus magnificatus est, cujus vultum desiderat universa terra;' and again still more emphatically: 'Magnificatus est Rex pacificus super omnes reges universae terrae.'"

¹ "The Lord is now near, let us adore Him."

² "Fear not, for in five days our Lord will come to you."

³ "To-morrow the sins of the earth will be effaced and the Saviour of the world will reign over us."

⁴ "The King of peace hath been magnified; whose face the whole world desireth to behold The King of peace hath been magnified above all the kings of the whole earth."

THE CATHOLIC PRESS AND MUSIC REFORM.

A VERY significant and encouraging feature of the growing literature of the reform movement is the interest manifested therein by the Catholic weekly press. From all sections of the country we have received marked copies of these periodicals containing lengthy treatments of the mooted questions,—treatments requiring much space and always devoting themselves to the championing of the sane and lofty ideals of the Holy Father. The amount of good work done in this way by the wide publicity thus given to the matter of reform, and the consistent attitude of Catholic loyalty everywhere evident throughout the treatments, must be productive of incalculable good. All this, however, is only another among the many illustrations of the value of a thoroughly awake and active Catholic press, a fact which in recent years must have impressed readers and publicists. For the particular field which CHURCH MUSIC represents, we beg to offer our cordial thanks and congratulations.

THE DOLPHIN PRESS CATALOGUE OF CHURCH MUSIC.

We have been requested by the publishers of this Catalogue to announce that the last paragraph on page 2 refers only to the Diocese of Covington, for which the Catalogue was originally compiled. The paragraph reads:

“As soon as the Typical Editions, in preparation now and approved by Pope Pius X, are published, all other editions are to be eliminated within six months after the publication of the Vatican Typical Editions.”

The legislation thus announced is local entirely, and meant only for the Diocese of Covington. The work of compilation was so excellently done that the publishers have issued it as a general Catalogue for such dioceses as may not have determined to publish a local catalogue; and thus the error crept into the text.

Publications Reviewed.

[An abbreviated form of the title-page of each work reviewed is given at the head of each notice. Under the "Publications Received" will be found the full titles.]

Psallite. Catholic English Hymns. ALEXANDER ROESLER, S. J.
With an Appendix of Prayers. St. Louis: *B. Herder*.

In order not to destroy with one hand what we build up with the other, we must take care that congregational singing in the vernacular be not, in its character, in contradiction with the liturgical chant proper. The English hymnbook under consideration, published a few years ago, comes fully up to the requirements just alluded to, and the publisher does not say too much when he claims "to have endeavored to satisfy even fairly high expectations with regard to abundance of material and careful selection of genuine Church melodies. By far the greater part of the numbers are taken from that treasury of songs that have accumulated during several centuries, especially during the period when congregational singing was in its most flourishing state. The more modern selections breathe the same spirit as the former, and are not unlike them in musical merit. In the whole book there is not to be found a single melody which will not meet the requirements of a good Church song. Many of the hymns are not only good and devotional music, but also the very best and most valuable in that sphere."

Agreeing with these views, I have shown my appreciation of the merits of this collection by editing an Organ or Harmonium accompaniment to the same. The harmonizations contained in it are, however, due for the greater part to the pens of Mr. John Singenberger and the Rev. H. Gruender, S. J.

LUDWIG BONVIN, S. J.

Buffalo, N. Y.

Manual of Church Music. FINN-WELLS-O'BRIEN. *The Dolphin Press.*

To those who from the outset of the recently proposed reform in Church music simply sought to gain clear information about what was to be done and how we were to begin the work in our churches, the attitude of some of our practical churchmen and seemingly authoritative interpreters of the Papal *Motu proprio* must have been greatly puzzling, if not altogether disturbing to their faith in the unity of Catholic discipline or loyalty to the ordinances of the Holy See. On the one hand there were grave men, bishops even, Jesuit Fathers, and monsignori, who held that the Pope did not mean the reform for America,—not even for Holland, small as it is. Others thought that there was more than a lack of mere chivalry in the whole proceeding, and that the Pope could never have intended the banishing of women from the liturgical choir, since that implied nothing short of an insult to their admitted qualities of voice and heart, if not a flat denial that they were human beings with souls capable of worshipping God.

Between these extreme interpretations there was any number of wise utterances scattered through newspapers and magazines; and one of our prominent music publishers comforted some of the alarmed composers who had earned for themselves and helped some of our choir singers to earn also a modest livelihood, by adapting modern opera to Catholic Sunday services,—by stating that they might go on as before, because “Catholics need not be counted with;” which meant that they would take what was given them by the dealers and pay for it as heretofore, so long as the clergy knew little and cared little.

The Ecclesiastical Review, through its *Dolphin Press*, had willingly agreed to urge the reform, and the Apostolic Delegate, with his generous whole-souledness, inspired by the sacred responsibility that makes his office a means of promoting the edification of the Church in America, strengthened the purpose of that magazine by introducing the *Manual* to the clergy in words of zealous love for the decorum and glory of the sanctuary. His Introductory Letter leaves no doubt as to its meaning.

We cannot here reproduce the admirable thoughts by which both the Apostolic Delegate and Dr. Henry preface this collec-

tion of practical instruction, which every pastor and every choir director and organist, and every person interested in the liturgical services of the Church should not only read but carefully study.

At the present time no priest who claims to do his work dutifully can afford to go uninterested in the recent legislation and movement concerning the personnel of our choirs, the training of boys for singing in church, the formation, under every set of conditions, of a body of singers that will answer readily to the requirements of Catholic liturgy and of congregational singing.

The well-printed volume of the *Dolphin Press* deals with the subject of Church music in all its phases. The chapter-titles indicate the scope and treatment of the book, which is not too large to be mastered in a few readings. After briefly explaining the call for the reform and the legislation looking to this end, the reader is instructed in the method of organizing a choir,—first, the boys' section, and then the adults'. The number and proportion of voices are explained, particular attention being devoted to the disposition of the alto voices which usually brings to the choirmaster the greatest difficulty. A separate chapter gives general hints for maintaining a choir; another treats of the choirmaster's offices and the duties of the organist. In the second part of the book the writer discusses the distinctive features of a choir of boys, the training of their voices, the practices, and the rehearsal room. The third part is given over to an exposition of the character of Gregorian Chant, classic polyphony, and modern music.

A most important and interesting feature of the volume is the instruction regarding congregational singing and modern hymnody.

In the Appendix will be found an excellent summary of regulations for the use of the organ, the parts of the liturgy to be chanted by the priest, etc. The Index at the end of the volume makes the *Manual* a very handy book of reference.—*Eccl. Review*.

Sixty Pieces for the Harmonium or Organ, Designed for Practice or Religious Service. PETER PIEL. OP. 85.—*Schwann-Fischer*.

The well-known composer herè offers us a work that is excellent in itself, whilst at the same time it satisfies our present needs.

“The literature for the harmonium or the organ with pedal, in so far as it regards the style suitable for the organ and called for by sacred music, is exceedingly scanty.”

The compositions in hand, written in the modern keys and conceived primarily with a view to instruments that lack the pedal, may, of course, be rendered as well and even more effectively with the pedal. And though the style employed in them is the imitative, still they may easily be mastered because of their convenient structure.

The contrapuntal texture is thoroughly transparent, melodious, and in many passages quite expressive; so much so that it is a real pleasure to observe the beautiful and, from its easy flow, apparently effortless development of the themes, and to execute the same on the instrument. A number of these pieces, however, would have gained, by a few points of rest, greater perspicuity of construction and a more symmetrical organization. Still these slight imperfections do not detract from the general impression; and the following remarks will not, I trust, lessen the high estimation of the *Opus*; the more so since these remarks are occasioned not by the compositions themselves, but by the preface. The latter emphasizes a certain objectivity that is to be maintained in the pieces, and the appropriateness of omitting any signs indicating a greater abundance of shading in the rendering. The so-called objectivity is nowadays emphasized and demanded by some Church musicians too strongly and in a way that is misunderstood, or, at least, liable to be misunderstood. For if a composition is, from its very nature, full of meaning and expressive, such rendering only will be objective as conveys that expression and those tuneful moods in all their gradations, whilst such rendering as lacks variety and shading violates the objectivity, *i. e.*, the objective contents of the piece. If there were nothing in a piece, the performer would of course be acting against objectivity by putting anything into it; but objectivity is not in itself equivalent to rigidity and indifference as regards expression and production of tone.

The wrong conception of objectivity—a quality which, by the way, every work of art and every artistic execution demands—is the cause of a certain dearth of melody, lack of expression, and stiffness not seldom found in our sacred music of a more serious character.

Piel's vocal compositions possess more of this so-called objectivity than his organ works. In the latter the composer oftener dares to write without constraint, and less commonly puts a damper on his musical feeling.

L. B.

An Earnest Appeal for the Revival of the Ancient Plainsong. A.
WELBY PUGIN. *Benziger Bros.*

The purpose of the editor, "Becket," in reprinting the article of the great English architect after a lapse of half a century, may best be given in the words of the Prefatory Note :

"Through the kindness of Mrs. Pugin, the devoted widow of the great and gifted architect, it is permitted to reprint *this paper*, which *first saw the light in 1850*, and which is *not without interest at the present moment*. The mediæval revival was not confined, in Pugin's scheme, to architecture : it was to affect all the arts that had an ecclesiastical function, and notably Church music.

"The pamphlet may be left to speak for itself. Those who know Pugin's style of writing will not need to be told that he never watered down his statements. Had he lived in these days, he would undoubtedly have been among the most fervent advocates of the restored Plainsong. By reprinting this *Appeal* I hope to make his influence once more active in favor of the ritual music of holy Church.

"The tender aspiration with which Pugin closes this paper seems to blend in striking harmony with the *Motu proprio* on Church music of His Holiness Pope Pius X across the space of half a century."

This "tender aspiration" is as follows :

"May the Almighty God in His mercy open the hearts of our rulers to these important truths ; may He inspire our ecclesiastics with the spirit of reviving these solemn offices, which alone embody the spirit of the liturgy and set forth the majesty of the divine mysteries. May He grant us to see a restoration not only of the external glory of His temple, but of the reverent service which is alone suited to its ancient symbolism ; and may our churches—which, for the most part, are so many stumbling-blocks to our separated countrymen, from the discrepancy between the fabric and the service—be purged from the disgrace of these modern performances, and become as shining beacons, not alone by the altitude of their spires, but by the purity and reality of the Divine Office as celebrated in them."

Music in the History of the Western Church. EDWARD DICKINSON.
Charles Scribner's Sons.

A History of Irish Music. WM. H. GRATTAN FLOOD, Enniscorthy
Cathedral. *Browne & Nolan.*

Professor Dickinson wrote his volume in 1902. It would have been most opportunely published after Pius X had issued his *Motu proprio*, and it is with a view of directing the attention of educated musicians, particularly those who are interested in the proper appreciation and culture of Church music, that we here return upon a brief discussion of the volume. "How shall music contribute most effectually to the ends which church worship has in view without renouncing those attributes upon which its freedom as fine art depends?" is the question which has been in the minds of those who have felt the desire to convert music into a power to draw the minds and hearts of men to religious things. Our author proposes to show in his volume "how this problem has been treated by different confessions and in different nations and times; how music, in issuing from the bosom of the Church, has been molded under the influence of varying ideals of devotion, liturgical usages, national temperaments and types and methods of expression current in secular art." In accordance with this design he leads us into a brief study of the Ritual and Song in the early Christian Church and the liturgy of the Catholic Church. The chapters upon development of Mediæval Chorus Music and the Modern Musical Mass are written with that discriminating sense of historic truth which is a rare mark of unbiassed and well-informed judgment in a writer upon topics within the sphere of religious culture. He points out the break in the line of continuity in Catholic church music after the renaissance of the sixteenth century. Up to that time the student of music is able to trace a steady progress of development unto perfection of the *a capella* chorus, every step of which was a logical consequence of some prior invention. "But as we pass onward into the succeeding age and look for a form of Catholic music which may be taken as the natural off-spring and successor of the venerable mediæval style," we find the ancient form gradually crowded to one side, and at last driven from the field altogether by a style which, if we search in the field of church art alone,

appears to have no antecedent. The new style is opposed to the old in every particular. Keeping to historic ground the author in unconscious anticipation justifies every detail of the grand reform inaugurated by the present Sovereign Pontiff.

Nor does he ignore the elements of religious music which, whilst not forming an integral part of the solemn liturgical worship, serves, nevertheless, to arouse and emphasize the sentiment of religious devotion. In this light we must view not only the vernacular hymnody, the cantata and passion, but also the non-Catholic expressions of popular religious feeling, as well as the unique compositions of Sebastian Bach, whose inspirations sought and found a sufficiently grand theme only in Catholic worship. Two chapters are devoted to the Musical System of the Church of England and Congregational Song in England and America, both of which are full of instructive details which incite to a better comprehension of what is most worthy in musical art.

The final chapter leaves, perhaps, some room for criticism on the part of those of us who fully realize the distinction between a liturgical and non-liturgical worship. We said above that the author indicates the same lines of reform which have been definitely marked in the *Motu proprio* of Pius X. This is true, yet not in its entire extent. Nor could such coincidence between the views of the historian and the legislator be expected when we remember the fact that the elimination of the liturgical chant known as Gregorian has been almost complete in the general body of the Church. Hence, we must understand the real sense of Professor Dickinson's conclusion with due limitation, when he says that "the Church can never recover the old musical leadership which was wrested from her in the seventeenth and eighteenth centuries by the opera, the choral society and the concert system, but in the twentieth she will find means of coöperating with these institutions for the general welfare." We should give to this hope the meaning that the Church will still lead, even if her leadership does not mean the influencing of the opera or the concert, but only an honored precedence in the arts of musical execution and an absolute freedom from secular interference in the sanctuary.

It is generally admitted that in the "divine art" of music the

Celts of Ireland preëminently excelled during the long centuries that preceded the absorption of Celtic music into Anglo-Irish art.

Of this art, or of its professors and exponents during 1600 years of authentic history there exists, as Mr. Grattan Flood states, no compact record. There have been, of course, treatises and books and monographs such as O'Curry's "Music and Musical Instruments in Ancient Erin," edited by Dr. Sullivan, but no satisfactory account is therein to be found of the investigations of erudite writers within the past thirty years who have contributed no little to the specific knowledge of the subject. Mr. Flood, with some of whose studies of Irish music the readers of *The Dolphin* are already familiar, deals in this volume with the subject in his customary scholarly fashion. He traces the most ancient remnants of Celtic music, Irish musical instruments, the scales and various compositions from the time of Sedulius in the fifth to the ninth century. To a very large extent this music is sacred music, for the life of the Church from the conversion of a nation is ever the life of her people sanctified and sanctifying each familiar thought and act; and even patriotism is but the refrain of a heavenly allegiance which receives its sweetest motives in the promulgation of faith in the heavenly Father's goodness and honor.

From Irish music before the Anglo-Norman invasion our author goes in orderly step into the successive study of Irish music in the Middle Ages, in the fifteenth, sixteenth, and seventeenth centuries. Shakespeare and Irish music forms a most interesting chapter. Similarly, also, the Irish Pipers in the eighteenth century, Harp Festivals, Harp Societies, etc. Parallel with this we have the account, though under separate headings, of Anglo-Irish music, of pre-Reformation music, of individual composers such as O'Carolan, and of the influence of men like Handel and Arne upon contemporary Irish musical life. A separate chapter is devoted to Church Music, 1538-1598, in which are recorded the last efforts of the Catholic authorities to retain their hold on the music which voiced the ancient faith, against the vandalism of the "reformers." Incidentally the author demonstrates that it is certain that the Roman Catholic ritual was observed in Armagh till 1598, as Usher admits.

DOLPHIN.

Orlando di Lasso. *Septem Psalmi Poenitentiales*. HERMANN BÄUERLE. *Breitkopf & Härtel*.

The Rev. Hermann Bäuerle continues his successful work of modernizing the compositions of the old classical polyphonic school of Church music. In 1903 he had issued, through the same firm of publishers, a volume containing ten selected Masses of Palestrina (1. *Aeterna Christi munera*; 2. *Brevis*; 3. *Dies sanctificatus*; 4. *Emendemus*; 5. *Jesu nostra redemptio*; 6. *Iste Confessor*; 7. *Lauda Sion*; 8. *Sine nomine I, Toni X*; 9. *Sine nomine II, Toni IV*; 10. *Veni sponsa Christi*) which reached in 1905 its third edition. This volume was followed in 1904 by one containing 52 motets of Palestrina for Soprano, Alto, Tenor and Bass, and a second volume of 10 Masses (1. *De Feria*; 2. *Secunda*; 3. *Dum esset summus Pontifex*; 4. *Quarta*; 5. *Jam Christus astra ascenderit*; 6. *Pater noster*; 7. *Regina cæli*; 8. *De Beata Virgine*; 9. *Sanctorum meritis*; 10. *Ave Regina cælorum*) is announced to appear this year, while a series of volumes dedicated to the compositions of Palestrina will appear in 1906 and subsequent years. The editor had already broadened his scope to include other masters of polyphony, and had published this year two Masses (*Ave Maris Stella* and *Simile est regnum*) and 15 motets of Vittoria, and the two classical Masses, *Canonica* and *Quadragesimalis*, of "the Austrian Palestrina," J. J. Fux, and he is making arrangements for further interesting *excursus* into the works of F. Anerio, G. Fr. Anerio, etc. In introducing Di Lasso to a wider public, the editor has wisely chosen, not that master's mottets and masses, but what is conceded to be his masterpiece. Although the composer, in his secular music, clearly outranks Palestrina, he brought, nevertheless, to the composition of music for the *Seven Penitential Psalms* a genius tempered by the finest traditions of sacred polyphony. The editor has spared no pains to make this, the "first modernized, critical edition," correct, especially in the matter of a critically exact text. In addition to transcribing the original into modern keys and transposing several of the Psalms into more appropriate pitches, he has added metronomic and dynamic indications, inserted ligatures binding several notes to a single syllable, marks for pauses and breathing, and a careful distribution of syllables to the appropriate musical setting.

P. T.

Gregorian Accompaniment. NIEDERMEYER-D'ORTIGUE. *Novello.*

The Art of Training Choir Boys. G. C. MARTIN. *Novello.*

In a time of renewed interest taken in Gregorian Chant and in boys' voices, these two works will be welcome. The first book was written about fifty years ago, but its clearness justifies a translation at this late date; the treatise on Choir Boy Training is, I hear, highly esteemed by those who are in the necessity of training young boys for Church singing. These two works will be more fully noticed in the following issue of this magazine.

L. B.

XII Cantiones Ecclesiasticae. J. ANER. *Fr. Pustet.*

A fine collection of hymns and mottets for three equal voices with organ accompaniment *ad lib.* The compositions are on the whole fairly easy. The contents are: *Pange lingua, Sacris solenniis, Bone Pastor, O sacrum convivium, O salutaris hostia, Cor arca, Ave Maria, Sub tuum præsidium, Tota pulchra es, Te Joseph celebrent, Oremus pro Pontifice, Ps. Laudate Dominum omnes gentes.*

H. BEWERUNGE.

XXXIII Offertoria et Mottetta. P. GRIESBACHER. *Fr. Pustet.*

This is a magnificent collection. Nothing better has been written for female voices. Good choirs have here an opportunity to show what can be done with female voices alone. Of the compositions, eleven are for three voices with organ, nine for four voices with organ, twelve for four voices without organ, and one for eight voices without organ.

H. BEWERUNGE.

Orgel-Kompositionen. W. HERRMANN. *Breitkopf and Haertel.*

This meritorious collection is edited by W. Herrmann, organist and choirmaster at St. Thomas' Church, Berlin, and has been published recently by Breitkopf and Haertel in Leipzig, in two volumes. The contributors are mostly living composers and organists; among many others we find the names of Albert

Becker, Edward W. Elgar, Niels W. Gade, Alex. Guilmant, John G. Herzog, Edmund Kretschmer, Franz Liszt, Peter Piel, Max Reger and Edgar Tinel. While Vol. I is chiefly intended for concert use, Vol. II contains 31 numbers, principally Postludes, in various styles, which are specially adapted for divine service. The notation is on three staves.

CHAS. F. MUTTER.

Downside Masses. R. R. TERRY. *Cary.*

Dr. Terry is doing much to bring the Masses and Motets of the sixteenth and seventeenth centuries into easy reach of choir-masters and singers. The present collection of Masses will be of no mean assistance in the process of restoring mediæval polyphony to more general use in the Church. His Holiness Pius X has emphasized the worthiness of strict contrapuntal music of the classic type, to accompany the sacred functions of solemn worship. And so any endeavor to facilitate the restoration of this music is most cordially welcomed by all who have the true interests of the Liturgy at heart. Dr. Terry has reduced the score of these Masses to the two modern clefs *G* and *F*, and has furnished valuable suggestions of *tempo*, etc. Loyalty to the Holy Father, and the best interests of the profession which they represent, should urge our choirmasters speedily to become familiar with the rich store of mediæval music-gems, and to study out the best plan for bringing some of them into our sanctuaries. The Downside Masses will furnish an easy gateway to choir-masters who are looking about for a favorable point at which to enter this extensive field of sacred music. In this series Dr. Terry has edited the following Masses by masters of the sixteenth and seventeenth centuries:

1. Casciolini's Mass in A-minor, for four mixed voices.
2. Antonio Latti's Simple Mass, for four mixed voices.
3. Piedro Heredia's Mass, for four mixed voices.
4. Viadana's Mass "L'Hora Passa," for four mixed voices.
5. Hasler's Mass "Dixit Maria," for four mixed voices.
6. Orlando di Lasso's Mass "Quinti Toni," for four mixed voices.

WILLIAM JOSEPH FINN, C. S. P.

Catholic University of America.

Missa in hon. SS. Angelorum Custodum. HEINRICH TAPPERT. *Singenberger.*

I have repeatedly, as occasion offered, discussed musical compositions of the Rev. H. Tappert, the art-loving Covington priest, giving due recognition to their merits. The Mass in question (for soprano and alto voices) reaches the same creditable level as his former productions of liturgical character. It is what its title says: "An easy Mass adapted to youthful voices;" and as such it must be estimated. The composer strove, to the best of his power, to relieve the simple melodies of the two-voiced chorus by means of an organ accompaniment which was to supply variety of rhythm and harmony. Despite the narrow limits he has in keeping with the purpose assigned for his work, he frequently succeeds in characterizing in an unaffected and vivid manner. The *Crucifixus* and the *Et iterum venturus est cum gloria* are specimens of such characterization. We warmly recommend this Mass to choirs consisting of youthful soprano and alto voices.

L. B.

Missa in hon. S. Servati. Op. 3. TH. BARTHOLOMEUS. *Fischer-Schwann.*

This work, liturgical in character, is of medium difficulty; polyphony and homophony, one-voiced and pluri-voiced strains appear in it by turns, and rhythmical life and loftiness reign throughout. The organ accompaniment is in general entirely independent, is treated not unlike a second chorus, and interchanges with the singer's part. By means of this device the effect both of *à capella* singing and of accompanied chant is obtained. Variety is thus secured and fatigue of the voices is avoided; but, on the other hand, we get the impression of disconnectedness and of a too frequent juxtaposition of short fragments; in more than one place one longs for melodies and structures on a broader scale. The pieces that please me most are the *Kyrie*, the *Benedictus*, and the *Agnus Dei*: the *Benedictus* with its somewhat brief but characteristic Hosanna theme euphoniously developed in polyphonic imitations; the *Agnus Dei*, at first appearing in gloomy colors, but then in the third part suddenly clearing up in lovely and consistent melodies and peacefully dying away.

L. B.

Mass in hon. of St. John the Baptist. Op. 18. JOHANNES SCHWEITZER.
Catholic Music Publishing Co.

This Mass is contained in the catalogue of the German Association of St. Cecilia, listed as No. 221, and has done pioneer work more than once, as in consequence of its melodious character, its intelligibility, and technical easiness, it is well suited for transition to a more severe style. The editor, James M. McLaughlin, has ably shortened the *Agnus Dei*, which was somewhat too long, and in certain parts, especially in the organ accompaniment, was of a style less suitable to Church use; but he should have indicated this procedure in a foot-note. At least it is not known to me that the composer himself, who died several years ago, made this abbreviation.

L. B.

Missa de Angelis; Missa Regia; Mass on the Second Tone. HENRI DUMONT. *Cath. Music Pub. Co.*

Henri Dumont lived in the seventeenth century, and occupied for many years the post of royal *maître de chapelle*, in Paris. Three of his Masses (for one voice), composed in a style similar to Gregorian Chant, are here published anew with a dignified and fluent organ accompaniment. The *Gloria* in the first Mass is substantially the same as the *Gloria in festis solemnibus* of the hitherto "official edition" (*Medicæa*). Is it really by H. Dumont? Besides, in the same Mass, we read: "From the *Kyriale* of the Solesmes Benedictines," and in the second Mass: "Melody from the *Liber Usualis*." But, then, if these compositions are by H. Dumont, as stated in the present publications, how can we consider the Solesmes edition, from which they are said to be taken, as being at least in these parts traditional Gregorian Chant, viz., taken from the mediæval codices? L. B.

Mass for Unison Chorus. Op. 16. JOHANN MANDL. *Cath. Music Pub. Co.*

Very simple, easy, and devotional music, adapted to the wants of beginners, especially of boys' choirs. But it will be detrimental to ecclesiastical art if many compositions of this primitive

kind should be required as a consequence of the introduction of boys' voices into Church choirs.

L. B.

Cecilia Edition of Catholic Church and School Music. SISTERS OF MERCY, PROVIDENCE, R. I. *Cath. Music Pub. Co.*

It is the purpose of the Sisters of Mercy, who are wisely alive to the fact that the hope of ultimately worthy congregational singing in Church rests upon the soundness of the instruction given to those who are now children in the parish schools, to promote instruction along lines which are solid and thorough and which rightly assume ability upon the part of the young to appreciate the virile music of the Church. To that end they purpose definite instruction in Gregorian Chant in such manner and according to such methods as they have found, from their long and notably successful experience in teaching, to appeal strongly to children. They further intend to supply a series of selections in modern hymnody, and we are glad to note that, in the three hymns of the series which are before us and which are designed for use at a Mass for children, there is every evidence of a cultivated and discriminating judgment in selection.

There is nothing more clear, in connection with the subject of congregational singing of hymns, than that the musical taste of our young people in Sunday-schools and Sodalities is being ruined by the degenerate popular hymnody which is widely in use. The publications of the Sisters of Mercy should be effectual both in fostering a correct taste and in furnishing the right kind of true Church hymns along the superior lines promulgated by the two eminent Fathers Young, Paulist and Jesuit respectively, and the recognized hymn composers of the present day in England.

G. H. W.

Mass in Honor of St. Augustin. Op. 40a. MAX HOEHNERLEIN.
Fischer-Vincent-Boehm.

This is as useful a Mass under the present legislation as can be imagined. A choir of men who are capable of something more than unison singing could readily master this composition,

which is good from every point of view and at the same time within the ability of the average choir.

Washington, D. C.

GEORGE HERBERT WELLS.

Mass in Honor of St. Augustin. Op. 40b. MAX HOEHNERLEIN.
Fischer-Vincent-Boehm.

It is difficult to see the reason for issuing this Mass, which is a transposition of the preceding one into a range which admits of an alto part. Evidently, boys are assumed for the alto part. The restoration of boy choirs in the Church will soon demonstrate the fact that the voices of correctly-taught boys are generally soprano, and that music composed for them should be written with that understanding. The alto part in this composition lies within the very register of tones which boys sing either ineffectually or most unpleasantly. The entire arrangement would seem to be based upon a misconception of the boy voice.

G. H. W.

Missa in honorem B. M. V. E. J. BIEDERMANN. *Fischer-Vincent.*

Compared to others of Mr. Biedermann's compositions, this Mass (for one voice) is most simple in structure. It is a good illustration, however, of what can be accomplished when a master in music undertakes to work up subjects such as are herein given for a unison chorus. Where a unison Mass either for boys or men is desired, this Mass will be found to fill every requirement of beauty and correctness. The singing of certain passages marked as solos by more than one voice will remedy the only defect from the liturgical standpoint.

G. H. W.

Missa in honorem SS. Rosarii B. M. V. Op. 18. G. FERRATA.
Fischer-Vincent.

Sig. Ferrata unquestionably is one of our most original composers. Great beauty and a constant succession of unexpected effects characterize this musicianly composition, and yet both tenor and bass parts keep well within what ordinarily are the

most musical and singable tones of the average male voice, the tenor part in no case going above *G*. Although the writing of a Mass for a two-part male chorus must necessarily be upon somewhat circumscribed lines, the most thorough musical science and artistic culture of Sig. Ferrata have accomplished surprising results.

G. H. W.

Mass in honor of the Immaculate Conception of the B. V. M. Op. 173.
JOSEPH GRUBER. *Fischer-Vincent-Boehm.*

Mr. Gruber's well-known skill in writing for men's voices is clearly manifested in this Mass (four male voices). It is a most worthy composition, but one not to be trifled with by amateurs. It should be undertaken only by a skilled quartet or chorus. There are a number of set solos which certainly do not come within the definition of the *spunto* which is allowed and which therefore detract from its liturgical merit.

G. H. W.

Missa Solemnis. ROBERT ARTHUR TURTON. *Fischer-Vincent-Boehm.*

His Holiness, the Pope, personally recommends this Mass, which he denotes as a "beautiful composition." It is written in the conventional English style and is a work of much taste. It is admirably suited to a good choir of boys and men.

G. H. W.

Publications Received.

J. FISCHER AND BRO., 7 and 11 Bible House, New York, N. Y.

CATHOLIC CHURCH HYMNAL, with Music. Edited by A. Edmonds Tozer, Knight of the Pontifical Order of St. Sylvester, etc. Fischer's Edition No. 2725. (London: Vincent Music Co., Ltd.) 1905. Pp. xvi—356. Price, words only, \$0.20; words and music, \$1.00.

SIXTY PIECES FOR THE HARMONIUM OR ORGAN. Designed for Practice or Religious Service. Two Volumes. By Peter Piel. Op. 85. (Düsseldorf: L. Schwann; London: The Vincent Music Co.) 1905.

MASS IN HONOR OF THE IMMACULATE CONCEPTION OF THE B. V. M. For four male voices and organ accompaniment. By Joseph Gruber. Opus 173. Fischer's Edition No. 2720. (London: The Vincent Music Co., Ltd.; Augsburg, Bavaria: A. Boehm and Son.) 1905. Pp. 28. Price, score, \$0.80; voice parts, \$1.00.

MISSA IN HON. BEATAE MARIAE VIRGINIS AD UNAM VOCEM COMITANTE ORGANO. E. J. Biedermann. Dedicated to the Rev. Norman Holly, Dunwoodie Seminary, New York. Opus 30. Fischer's Edition No. 2686. (London: The Vincent Music Co., Ltd.) 1905. Pp. 16. Price, score, \$0.60; voice part, \$0.15.

MISSA IN HONOREM SS. ROSARII B. V. M. For two-part male chorus. By G. Ferrata. Op. 18. Fischer's Edition No. 2747. (London: The Vincent Music Co., Ltd.) 1905. Pp. 20. Price, score, \$0.85; voice parts, each, \$0.25.

MISSA SOLEMNIS FOR CHORUS OF MIXED VOICES, with Organ Accompaniment. By Robert Arthur Turton, Organist and Choirmaster, Church of the Sacred Heart, Exeter, England. Fischer's Edition No. 2750. (London: The Vincent Music Co., Ltd.; Augsburg, Bavaria: A. Boehm and Son.) 1905. Pp. 27. Price, score, \$0.80; voice parts, \$1.20.

MASS IN HONOR OF ST. AUGUSTIN (*Missa in Honorem Sancti Augustini*). By Max Hoehnerlein. Fischer's Edition No. 2721. Op. 40a, for three male voices, with organ accompaniment; No. 2722, Op. 40b, for alto, tenor, and baritone (or bass), with organ accompaniment. (London: The Vincent Music Co., Ltd.; Augsburg, Bavaria: A. Boehm and Son.) 1905. Price, No. 2721, score, \$0.80; voice parts, \$0.60; No. 2722, score, \$0.80; voice parts, \$0.60.

NOVELLO, EWER AND CO., 21 E. 17th Street, New York, N. Y.; Chicago and London.

GREGORIAN ACCOMPANIMENT. A Theoretical and Practical Treatise upon the Accompaniment of Plainsong. By Louis Niedermeyer, founder of the Ecole de Musique Religieuse, and Joseph D' Ortigue, formerly of the Liturgical Commission of the Diocese of Paris. With an Appendix containing: I. The various tones for the Psalms and Canticles, and for the Gloria Patri at the Introit; harmonized by L. Niedermeyer. II. Plainsong melodies in eight modes, with examples of transposition, harmonized according to the principles of this treatise by Eugene Gigout, professor of the Ecole de Musique Religieuse, Organist of the Church of St. Augustin. Revised and translated into English by Walter Goodrich. 1905. Pp. xii—96. Price, \$1.50.

THE ART OF TRAINING CHOIR BOYS. By George C. Martin, Organist and Master of the Choristers of St. Paul's Cathedral. Edited by Sir John Stainer and Sir C. Hubert H. Parry. 1905. No. 39. Price, \$1.20.

PRACTICAL HINTS ON THE TRAINING OF CHOIR BOYS. By G. Edward Stubbs, M. A., Organist and Choirmaster of St. Agnes's Chapel, Trinity Parish, New York, Instructor in Church Music in the General Theological Seminary, New York. With an Introduction by the Rev. J. S. B. Hodges, D. D., Rector of St. Paul's Church, Baltimore, Md. Ninth Revised Edition, with Supplement. 1905. Pp. 105. Price, \$0.75.

J. SINGENBERGER, St. Francis P. O., Milwaukee, Wis.

MISSA IN HON. SS. ANGELORUM CUSTODUM. Easy Mass in honor of the holy Guardian Angels. For Soprano and Alto, with Organ accompaniment. By Heinrich Tappert. 1905.

TREATISE ON SINGING. Especially adapted for use in Primary Schools. Translated for the *Review of Church Music* from the German of P. Piel. 1905. Pp. 44. Price, \$0.25 net.

L. SCHWANN, Dusseldorf, Prussia.

MISSA IN HON. S. SERVATI. Mass for Four Male Voices and Organ. By Th. Bartholomeus. Op. 3. Score and two separate parts. 1905.

CARY AND CO., 231 Oxford Street, London, W., England.

DOWNSIDE MASSES. A Collection of Masses by Masters of the Sixteenth and Seventeenth Centuries. Cary Edition Nos. 816, 823 to 827. No. 816, Cascioloni's Mass in A-Minor, for four voices, edited from a Roman MS., with *Benedictus* added; No. 823, Simple Mass for four voices, by Antonio Lotti; No. 824, Mass for Mixed voices, by Pedro Heredia; No. 825, Viadana's Mass of L'Hora Passa, for four voices; No. 826, Hasler's Mass ("*Dixit Maria*"); No. 827, Mass "*Quinti Toni*," by Orlando di Lasso. The above Masses are edited by R. R. Terry, Musical Director,

Westminster Cathedral, London, England. (New York: J. Fischer and Bro.) 1905. Price, each Mass, score, 1 s, 6 d.

B. HERDER, 17 So. Broadway, St. Louis, Missouri.

PSALLITE. Catholic English Hymns collected by Alexander Roesler, S. J. With an Appendix of Prayers. (St. Louis: B. Herder.) 1905.

CATHOLIC MUSIC PUBLISHING CO., 167 Tremont Street, Boston, Mass.

GRADED EXERCISES IN PITCH for Dictation, Pointing, and Writing, by James M. McLaughlin, Director of Music, Boston Public Schools. No. 15, Cecilia Edition; first and second series. 1905. Pp. first series, 6; second series, 4. Price, \$0.03.

GRADED EXERCISES IN RHYTHM by James M. McLaughlin, Director of Music, Boston Public Schools. No. 18, Cecilia Edition; first and second series. 1905. Pp. each series, 4. Price, \$0.03 each.

THESE exercises are arranged in such plain and systematic order that they should be found useful in teaching the elementary principles of music in parochial schools.

Mass on the Second Tone. By Henri Dumont. Price, score, \$0.45; voice part, \$0.05.

Oremus Pro Pontifice Nostro; Salve Pater Salvatoris. By M. Van Overeem. No. 7, The Cecilia Edition. Price, \$0.05.

O Sacred Heart! (Anon.) [and] *Hymn to the Pope (Marche Pontificale).* By Charles Gounod. No. 8, The Cecilia Edition. Price, \$0.05.

Four National Songs: The Star Spangled Banner; Hail Columbia; Columbia the Gem of the Ocean; America. No. 9, The Cecilia Edition. Price, \$0.03.

Requiem. Transcribed from the Solesmes Edition. No. 14, The Cecilia Edition. Price, \$0.14.

Mass for One Voice. By Henri Dumont. No. 1. Price, \$0.45.

Mass for One Voice. By Henri Dumont. No. 2. Price, \$0.45.

Mass for Two Voices. By Louis Maes. Op. 134. Price, \$0.45.

Mass for Unison Chorus. By Johann Mandl. Op. 16. Price, \$0.40.

Mass for Four Voices (soprano, alto, tenor, and bass). By Henry Blasel. Op. 8. Price, \$0.45.

Mass for Four Voices. By Moritz Brosig. Op. 39. Price, \$0.60.

Mass for Four Voices (soprano, alto, tenor, and bass). By Edmund Kretschmer. Op. 22. Price, \$0.60.

Mass for Four Voices (soprano, alto, tenor, and bass). By Johannes Schweitzer. Op. 18. Price, \$0.60.

Hymn to the Pope (Marche Pontificale). By Charles Gounod. For Commencement Exercises, School and Church Festivals.

For one, two, three, or four voices. Price, \$0.25 *net*; chorus part with accompaniments, \$0.05.

FR. PUSTET AND CO., 52 Barclay St., New York; Cincinnati; Ratisbon; Rome.

XII CANTIONES ECCLESIASTICAE. III vocum aequalium. Organo ad libitum concinente. Auctore, J. Aner. Op. 43. Price, score, \$1.60; parts, \$0.72.

XXXIII OFFERTORIA ET MOTETTA. Vocibus aequalibus concinenda, partim comitante Organo. Auctore P. Griesbacher. Op. 57. Price, score, 4 s; voice parts, 2 s, 6 d.

(a) LAETENTUR COELI

Offertory for Christmas (I. Mass)

LUDWIG BONVIN S. J. Op. 82, No. 1

Con moto
mf

SOP.
ALTO
TENOR
BASS

Lae-tén-tur coe-li, et ex-úl-tet

ORGAN

ter-ra an-te fá-ci-em Dó-mi-ni,
ter-ra an-te fá-ci-em Dó-mi-ni,
ter-ra an-te fá-ci-em Dó-mi-ni,
ter-ra an-te fá-ci-em Dó-mi-ni,

(Translation) Let the heavens rejoice and let the earth be glad before the face of the Lord: because He cometh (Ps. 95)

an - te fá - ci - em Dó - - - mi - ni.

an - te fá - ci - em Dó - - - mi - ni.

an - te fá - - - ci - em Dó - - - mi - ni. *f* Lae -

an - te fá - ci em Dó - - - mi - ni. *f* Lae -

mf Lae - tén - tur coe - li,

mf Lae - tén - tur coe - li,

tén - tur coe - - - li,

tén - tur coe - - - li,

mf tén - tur coe - - - li,

et ex-úl - tet

et ex-úl - tet

f et ex-úl - tet ter - - - ra

f et ex - úl - tet ter - - - ra

f

mf

ter - ra

ter - ra

mf *f* *dim.*

an - te fá - ci - em Dó - - mi - ni,

mf *f* *dim.*

an - te fá - ci - em Dó - - mi - ni,

mf *f* *dim.*

4

mf *Con espress. e*

an-te fá-ci-em Dó - - mi-ni: quó-ni-am

mf *mf*

an-te fá - - ci-em Dó-mi-ni: quó - ni -

mf

an-te fá - - ci-em Dó-mi-ni:

mf *Con espress. e*

poco meno mosso *p ma poco a poco*

ve - nit, quó - ni - am

p ma poco a poco

am ve - nit, quó - ni - am ve - - nit, ve -

mf *p ma poco a poco*

quó - ni - am ve - nit, ve -

mf *p ma poco a poco*

quó - ni - am ve - nit, ve - nit, quó - ni - am

poco meno mosso *p ma poco a poco*

p

cresc. e string. mf *f*

ve - nit, ve - nit,

cresc. e string. mf *f*

nit, quó - niam ve - nit,

poco cresc. e string. mf *f*

nit, quó - niam ve - nit,

cresc. e string. mf *f*

ve - nit, quó - ni - am ve - nit, ve - nit,

cresc. e string

mf calando *dim. e rit.* *p* *pp*

quó - ni - am ve - nit.

mf calando *dim. e rit.* *p* *pp*

quó - ni - am ve - nit.

mf calando *dim. e rit.* *p* *pp*

nit, quó - ni - am ve - nit.

mf calando *dim. e rit.* *p* *pp*

nit, quó - ni - am ve - nit.

mf calando *dim. e rit.* *p* *pp*

b The Same in Easier Style

LUDWIG BONVIN S. J. Op. 82, No. 2

Con moto
mf

SOP. Lae-tén-tur coe-li, et ex-úl-tet

ALTO Lae-tén-tur coe-li, et ex-úl-tet

TENOR Lae-tén-tur coe-li, et ex-úl-tet

BASS Lae-tén-tur coe-li, et ex-úl-tet

f

ter-ra an-te fá-ci-em Dó-mi-

ter-ra an-te fá-ci-em Dó-mi-

ter-ra an-te fá-ci-em Do-mi-

ter-ra an-te fá-ci-em Dó-mi-

ni, an-te fá-ci-em Dó - - - mi-ni.

ni, an-te fá-ci-em Dó - - - mi-ni.

ni, an-te fá - - ci - em Dó - - mi-ni. Lae -

ni, an-te fá - - ci - em Dó - - mi-ni. Lae -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key with a 3/4 time signature. The lyrics are: ni, an-te fá-ci-em Dó - - - mi-ni. ni, an-te fá-ci-em Dó - - - mi-ni. ni, an-te fá - - ci - em Dó - - mi-ni. Lae - ni, an-te fá - - ci - em Dó - - mi-ni. Lae -

et ex-úl-tet ter - ra an-te fá - ci -

et ex-úl-tet ter - ra an - te fá - -

téntur coe - li an - te fá - -

téntur coe - li an - te fá - -

The second system continues the vocal and piano parts. The lyrics are: et ex-úl-tet ter - ra an-te fá - ci - et ex-úl-tet ter - ra an - te fá - - téntur coe - li an - te fá - - téntur coe - li an - te fá - -

em Dó - mi-ni: quó-ni - am
 - ci-em Dó-mi-ni: quó-ni - am
 - ci - em Dó-mi-ni: quó-ni-am ve-nit, ve - -
 - ci - em Dó-mi-ni: quó - - ni - am

ve - nit, quó - ni - am ve - - nit.
 ve - nit, ve - nit.
 - nit, quó - ni - am ve - - nit.
 ve - nit, quó - ni - am ve - - nit.

The Art of Organ-Building

Profusely Illustrated

A Comprehensive Historical, Theoretical and Practical Treatise
on the
Tonal Appointment and Mechanical Construction
of Concert-room, Church, and Chamber Organs

by

George Ashdown Audsley, LL.D.

THIS Work is the most instructive, the best illustrated, and only up-to-date treatise on the Science and Art of Organ Construction ever written. It is issued in two volumes quarto, containing thirteen hundred and sixty pages, illustrated with fifteen plates and three hundred and eighty-four elaborate engravings in the text. The Edition de Luxe is strictly limited to 250 copies; and the Ordinary Edition to 1,000 copies. No further copies can be printed. The following remarks on the character of the work are extracted from a long review of advance pages, which appeared in *The Organist and Choirmaster*, London, December 15, 1904:

"This work has long been in course of preparation; the author has spent the better part of a lifetime, *i.e.*, some thirty-five or forty years, in ceaseless research, in most diversified studies, in marvellous industry and perseverance, in order to gradually evolve and complete a treatise which, for overshadowing comprehensiveness, for loftiness of art-devotion, for profound and consummate mastering of the practical side of the subject in all its ramifications and bearings, and, above all, for rational modernness of its most salient features, is not only far ahead of other contemporaneous publications, but absolutely supersedes them in that it, for the first time, presents the glorious tree of the organ-builder's noble art, free from all the dry branches, the withered offshoots, that have encumbered and distorted it, cleansing it from the gnarled excrescences of prejudice and stagnant traditional groove-following, under which it has dragged along for ages.

"While Dr. Audsley's work may, on first impression, seem to be specially addressed to organ-builders, it is, in its unique nature, invaluable to every person in any way connected with, or interested in organ-building. In my opinion it is destined to become the ground-stock of the organ-man's library in a like sense as the Bible holds the place of honor and pre-eminence in the Christian's library. In fact, it should appear in every musical library, where it will fill a place that no work or works on the subject can presume to fill. It will displace and render comparatively insignificant all other treatises extant to-day, especially those in the English language.

"Very few realise how many natural and acquired accomplishments a person must have to produce a satisfactory work on organ construction, to say nothing of such a treatise as Dr. Audsley's. He must be:

1. A practical organ-builder, but in no way influenced by trade considerations.
2. A literary man with wide experience and versatility in technical writing.
3. An acoustician.
4. An architect.
5. A lover of music, conversant with its theory and to a considerable extent with its practice.
6. A student of all matters connected with musical instruments.
7. An artist, as far as ornamental and decorative art are concerned.
8. A consummate draughtsman, prepared to execute all his illustrations, leaving nothing to the unintelligent groping of others.
9. A great lover of the organ, and one who reveres its lofty place and mission in the realms of true art.
10. One experienced in all matters of engraving and printing.

"In a supreme degree Dr. Audsley combines all these diversified prerequisites in one person, standing in this particular field a 'past master,' if not the greatest living authority."

DODD, MEAD & CO., 372 Fifth Avenue, New York,
Please send me Prospectus and Terms of Publication of
"THE ART OF ORGAN-BUILDING."
Name.....
Street.....
City.....
State.....

J. FISCHER & BRO., 7 & 11 Bible House NEW YORK.

The Largest Supply House of Catholic Church Music.

VATICAN EDITION OF CHANT BOOKS

We have received advance sheets from Rome of the official edition of the KYRIALE SIVE ORDINARIUM MISSAE, and have been informed that our supply of copies is now on the way. Subscription orders for the "LIBER GRADUALIS" will now be accepted and copies of the "Kyriale" as the first sheets of this volume, sent on receipt. Subscription price of the "Liber Gradualis," bound in paper, is \$1.20.

NEW PUBLICATIONS.

Catholic Church Hymnal. For Sanctuary, Choir, or Congregational use; for unison or mixed voices. Edited by DR. A. EDMONDS TOZER.

Edition with music, \$1.00
Edition with words only, bound in cloth,35
Edition with words only, bound in paper,20

Catholic Boy-Choir Manual. A Collection of Masses, Vespers, Litanies, Hymns, (Latin and English), diverse Chants for High Mass, Requiem, Vespers, Benediction, etc., for the use of Boy-Choirs, Net, .75

Ferrata, G., Op. 18. Missa in hon. SS. Rosarii B. M. V. For two Male voices with organ accompaniment, Score, .80. Voice parts, .25

From "The New Music Review," New York:

"We have several times had occasion to speak in terms of praise of Dr. Ferrata's compositions. His last work fully maintains the high standard to which he has accustomed us. The Mass "in honorem SS. Rosarii B. M. V." is for a chorus of tenors and basses. The tone of the music is free from sentimentality and it has a certain purity and austerity of expression which are naturally very appropriate qualities in such a composition."

Gruber, J., Op. 161a. Twenty Offertories (Commune Sanctorum); for four Male voices.
Score, .80. Voice parts, \$1.00

Gruber, J., Op. 173. Mass in honor of the Im. Conception; for four Male voices with organ accompaniment, Score, .80. Voice parts, \$1.00

Hohnerlein, M., Op. 40a. Mass in honor of St. Augustin; for three Male voices with organ accompaniment, Score, .80; Voice parts, .60

Hohnerlein, M., Op. 40b. Mass in honor of St. Augustin; arranged for Alto (Boys' Voices) and four-part Male chorus with organ accompaniment,
Score, .80; Voice parts, .60

Klein, Bruno, Oscar, Op. 86. Ten Hymns and Motets; for four Male voices.

1. Asperges Me,15	4. Tantum Ergo (Bb),15
2. O Salutaris, (F)15	5. Tantum Ergo (G),15
3. O Salutaris (Bb),15	6. Pie Jesu, Domine,10

The following are for Alto (Boy's voice) and four male voices:

7. Ave Maris Stella,15	9. Tantum Ergo (Gregorian), . . .15
8. O Maria, Virgo Pia15	10. Tantum Ergo (Eb),20

Tozer, A. Edmonds. Mass in honor of the Blessed Sacrament; for four mixed voices with organ or orchestra accompaniment, Score, .80. Voice parts, \$1.20

Principal Offertories (50), for the Ecclesiastical year; for four mixed voices with organ accompaniment. Edited by J. GUBING. Bound in Cloth, \$1 00

Vade Mecum. A collection of Offertories, Motets and Hymns for Benediction; for four Male voices. Edited by A. M. KNABEL. Bound in Cloth, 75

We can supply publications of all American and the most important European houses.

To assist organists in making suitable selections, we offer to send any of our publications on approval.

Write for our Approved Catalogue of Church Music for mixed or male voices. Address in full:

J. FISCHER & BRO., Dept. C. M., 7 & 11 Bible House, N. Y.

Cecilia Edition of Catholic Church and School Music

All the Masses in the following list are liturgical.

1. Mass for four voices (S.A.T.B.)	<i>J. Schweitzer</i> , Op. 18 . . . . .	.60	
2. Mass for four voices (S.A.T.B.)	<i>E. Kretschmer</i> , Op. 22 . . . . .	.60	
3. Mass for four voices (S.A.T.B.)	<i>M. Brosig</i> , Op. 29 . . . . .	.60	
4. Mass for two voices	<i>L. Maes</i> , Op. 134	{ Score . . .45 Voice parts .25		
5. Mass on the First Tone (Mass of the Angels)(Unison)	<i>H. du Mont</i>	{ Score . . .45 Voice part .05		
6. Mass on the First Tone (Missa Regia) (Unison) .	<i>H. du Mont</i>	{ Score . . .45 Voice part .05		
7. Prayer for the Pope: "Oremus pro Pontifice Nostro" Hymn to St. Joseph: "Salve Pater Salvatoris"	} <i>M. van Overeem</i> 2 voices	.05		
8a. O Sacred Heart 2 voices	
Hymn to the Pope: "Viva, Viva Pio"	} <i>Ch. Gounod</i> . 2, 3, or 4 voices	.05		
8b. Marche Pontificale (Hymn to the Pope, complete) .			<i>Ch. Gounod</i> . Organ or Piano, net	
9. Four National Songs: The Star Spangled Banner, Hail Columbia, Columbia the Gem of the Ocean, America	} Unison chorus, voice part	.03		
10. Mass on the Second Tone (Unison)			<i>H. du Mont</i>	{ Score . . .45 Voice part .05
11. Mass in D (Unison)	<i>J. Mandl</i> , Op. 16 . . . . .	.30	
12. Mass for four voices (S.A.T.B.)	<i>J. Loebmann</i> , Op. 8 . . . . .	.60	
13. Mass for four voices (S.A.T.B.)	<i>H. Blasel</i> , Op. 8 . . . . .	.45	
14. Requiem Mass (Unison) <i>Gregorian</i> (Solesmes Ver- sion)	}	{ Score . . .45 Voice part .10		
15. Graded Exercises in Pitch for Dictation, Pointing, and Writing			} <i>Jas. M. McLaughlin</i> , 3 series, ea.	.03
16. Graded Exercises in Gregorian Chant (Gregorian notation) (<i>In preparation</i>)				
17. Three Hymns for Children's Mass: Hymns for the Commencement of Mass: Acts of Faith, Hope, Charity, and Contrition Offertory Hymn: "Accept, Almighty Father" Communion Hymn: "Jesus, Jesus, Come to Me"	} <i>Sisters of Mercy</i> . 2 voices	.03		
18. Graded Exercises in Rhythm			<i>Jas. M. McLaughlin</i> , 2 series, ea.	.03
19. Cecilia Hymn Card No. 1: The Words of 19 Hymns06
20. Seven Hymns for Advent and Christmas; Selected and composed by the <i>Sisters of Mercy</i>04
21. Gregorian Music Charts: (<i>In preparation</i>) 1. Diagram of the Eight Modes \$1.50 2. The Eight Modes (Gregorian notation) (Solesmes) 1.50 3. The Eight Modes (Modern notation) 1.50				
22. Hymns for Benediction: O Salutaris Hostia (4) Tantum Ergo (4) Laudate Dominum (3). <i>Gregorian</i> Adoremus and Laudate Dominum. <i>Gregorian</i> Holy God, We Praise Thy Name	} <i>Selected and composed by the Sisters of Mercy</i>. . . . .	.04	
IN PREPARATION.				
23. Hymns to the Sacred Heart of Jesus. Selected and composed by the <i>Sisters of Mercy</i>04
24. Mass for four voices (S.A.T.B.) <i>John A. O'Shea</i>80
25. Hymns to the Blessed Virgin Mary. Selected and composed by the <i>Sisters of Mercy</i>04
26. Hymns for Lent . . . . .		.04

THE CATHOLIC MUSIC PUBLISHING COMPANY
167 TREMONT STREET, BOSTON, MASS.

NEARLY READY
SPECIMEN OF THE NEW VATICAN KYRIALE
RATISBON Edition  Fr. Pustet & Co.

ORDINARIUM MISSÆ.

In Dominicis ad Asperisionem Aquæ benedictæ.

EXTRA TEMPUS PASCHALE.

Antiph. VII.



-spér-ges me, * Dó-mi-ne, hyssó-po, et mun-

dá-bor: la-vá-bis me, et su-per nivem de-albá-bor.

Ps. 50. Mi-se-ré-re me-i, De-us, * se-cúndum magnam mi-

se-ri-córdi-am tu-am. Gló-ri-a Pa-tri, et Fí-li-o, et

Spi-rí-tu-i Sancto: * Sic-ut e-rat in princí-pi-o, et nunc, et

semper, et in sæ-cu-la sæ-cu-lórum. A-men.

Repet. Ant. Aspérge me.

♯ In Dominica de Passione et in Dominica Palmarum non dicitur Glória Patri, sed post Psalmum Miserere repetitur immediate Antiphona Aspérge me.

a

Printed in black, bound in cloth NET, 25 CENTS Advance orders solicited

FR. PUSTET & CO.

52 Barclay St., New York

436 Main St., Cincinnati, O.

Adopted for private and general use
at the Westminster Cathedral.

Cary Edition, 738.

Catholic Hymns

Original and Translated. With accompanying Tunes.

EDITED BY

A. EDMONDS TOZER, Mus. D., Oxon.

240 pages. Cloth bound, gilt lettered, red edges.

Price \$1.00.

WORDS ONLY.

Paper covers20
Cloth bound, gilt lettered, red edges40

Contains a large collection of Hymns for all the Seasons and Feasts of the Year, Confraternities, etc.; also a Children's Mass.

The best of all the old traditional tunes are included, also new ones by Musicians of the highest eminence. These only require to be known to become great favorites. (See Reviews.)

This work, the outcome of many years' experience and thought, after consultation with priests and others interested in the subject, is issued with the sanction of the highest ecclesiastical authority, and is suitable to the needs of any Catholic mission, large or small.

The best of those old tunes, which have become by long tradition associated with certain hymns, will be found in the book, together with a large number of new compositions, written expressly for the Editor by musicians of the highest eminence.

Extracts from Opinions of the Press.

"A most admirable collection of words and music, which will, we hope, do much to counteract the many bad influences of that once much too popular work, 'The Crown of Jesus Hymnal.' We can only stop to point out the great beauty of the Christmas Hymns; seldom have we seen finer Nativitate music anywhere." —*The Organist and Choirmaster.*

"What is wanted is one general hymn-book, so that members of one congregation will not feel altogether strangers if they happen to be present at the hymn-singing in another Church. The hymn book best suited for this is, in our opinion, the one before us. The hymns are numerous, the tunes for the hymns are numerous and all in one compact, convenient volume. Most acceptably should it prove to Missions, Convents, or Institutions, containing, as it does, all the well-known hymns and their well-known tunes, together with new tunes by acknowledged good composers." —*Faith of our Fathers.*

"May be warmly commended to the notice of those for whom it is intended." —*Musical Times.*

"Quite a marvel at the price." —*Catholic Book News.*

"We desire to speak in terms of the highest recommendation of this book." —*The Month.*

"Choirmasters and the clergy will find it worth while to get this book, which is clearly printed, and very cheap." —*The Dublin Review.*

"Among the tunes we notice a large number which have been written specially for the work by well-known talented musicians. These will only require careful execution to become great favorites." —*Catholic Times.*

CARY & CO.,

231 Oxford Street, LONDON.

Approved Church Music.

Downside Masses

A Collection of Masses by Masters of the 16th and 17th Centuries.

EDITED BY

R. R. TERRY,

Musical Director, Westminster Cathedral.

c.—Easy. n.d.—Not difficult.

Cary Ed.	v.e.—Very easy.	Price.
e. 816.	Mass in A minor (S.A.T.B.)	Casciolini .50.
e. 823.	Simple Mass (S.A.T.B.)	Loti .50.
n.d. 824.	Mass for four voices	Heredia .50.
v.c. 825.	Mass, "L'Hora Passa" (S.A.T.B.)	Viadana .50.
e. 826.	Mass, "Dixit Maria" (S.A.T.B.)	Hasler .50.
e. 827.	Mass, "Quinti Toni" (S.A.T.B.)	di Lasso .50.

Ready Shortly.

Plain Chant Masses

Arranged for Unison or Four-part Singing.

By R. R. TERRY.

Cary Ed.	Price.
819.	In Simplicibus15
820.	In Duplicibus15
821.	In Dominicis15
822.	In Missis B. V. M.15

Cary Edition, 815. Now Ready. Price .50.

VAN BREE'S SECOND MASS.

(Originally written for Three Men's Voices.)

Abridged, Revised, and arranged for Four Mixed Voices, in accordance with the decrees of the S. C. R.

By R. R. TERRY.

Cary Edition, 817. Now Ready. Price .50.

MASS OF THE HOLY ROSARY.

An easy Mass for Four Voices.

By ALPHONSE CARY.

Cary Edition, 812. Ready Shortly. Price .30.

REQUIEM MASS.

Short, Easy, and Complete.

(With Absolutions, Responses, etc.)

By R. R. TERRY.

Cary Edition, 818. Now Ready. Price .15.

BENEDICTUS.

For Holy-week and Funerals.

(As sung at Downside Abbey.)

Arranged and Harmonized on *Tonus Regalis.*

By R. R. TERRY.

Cary Ed. Now Ready. Price.

813.	Mass, "Veni Sancte Spiritus," for Four Voices	R. R. Terry. .30
814.	Short Mass in C, for voices in unison,	R. R. Terry. .30
814a.	Tonic Solfa Edition to above unison Mass	.10

CARY & CO.,

231 Oxford Street, LONDON.

COMPLETE LISTS FREE ON APPLICATION.

Novello, Ewer & Co., New York.

Just Published.

Gregorian Accompaniment

A Theoretical and Practical Treatise by
LOUIS NIEDERMEYER, Founder of the Ecole
de Musique Religieuse, and JOSEPH D'OR-
TIGUE, Chairman of the Liturgical Commission
of the Diocese of Paris.

NEW EDITION

Carefully revised and containing:

1. The various tones for the Psalms and Canticles; for the *Gloria Patri* at the *Introit*; the accompaniment of formulæ in the eight modes taken from GUIDO D'AREZZO and others, harmonized by L. NIEDERMEYER.
2. Plainsong melodies in the eight modes, with examples of transposition, harmonized according to the principles of this treatise by EUGEN GIGOUT, Professor of the Ecole de Musique Religieuse, organist of the Church of St. Augustin.

Translated by WALLACE GOODRICH, Lec-
turer on Ecclesiastical Music at the New Eng-
land Conservatory of Music.

PRICE \$1.50.

Training Boys' Voices.

Practical Hints on the Training of Choir Boys

By G. EDWARD STUBBS.

Price 75c.

The Art of Training Choir Boys

By G. C. MARTIN.

Price, Paper \$1.20, Boards \$1.45. The
Exercises only, for the use of Boys,
paper 40c., Boards 65c.

The Child Voice in Singing

By F. E. HOWARD.

Price 75c.

The Training of the Child Voice

By F. E. HOWARD.

Price 35c.

Schubert's Masses

New edition, revised in accordance with the decree concerning Church Music drawn up by the Sacred Congregation of Rites, and approved of by His Holiness Pope Leo XIII. on the 7th of July, 1894.

Mass in E flat, . . .	Price \$0.75	Mass in B flat, . . .	Price \$0.40
Mass in F . . .	Price 0.40	Mass in C . . .	Price 0.40
Mass in G . . .	Price 0.40	Mass in A flat, . . .	Price 0.40

Cantiones Sacrae

Musical Settings of the Roman Liturgy, edited by Dom Samuel Gregory Ould, Monk of the Order of St. Benedict.

37 Numbers now ready. Copies may be had on approval.

A Monthly Review of the News and Activities of the Musical World.

The New Music Review

Price, 10 cents. Annual Subscription, One Dollar.
Send for sample copy.

Novello, Ewer & Co., 21 East 17th Street
NEW YORK.

Two Books by Prof. Ed. Dickinson

The Study of the History of Music

With an Annotated Guide to Music Literature. By EDWARD DICKINSON, Professor of the History of Music, Oberlin College. 8vo, \$2.50 net (Postage extra). Just published.

Designed for the student of the history of music and for the general reader. The full, consecutive narrative is supplemented by copious bibliographical sections pointing out the best critical commentaries on every phase of the subject. The importance and value of this feature of the book can hardly be over-estimated.

Music in the History of the Western Church

With introduction on Religious Music among Primitive and Ancient Peoples. 8vo, \$2.50 net.

"The chapters upon the development of Mediæval Chorus Music and the Modern Musical Mass are written with that discriminating sense of historic truth, which is a rare mark of unbiassed and well-informed judgment, in a writer upon topics within the sphere of religious culture."—*The Dolphin*.

Special list of Musical Books sent on application.

Charles Scribner's Sons, 153-157 Fifth Ave.
NEW YORK.

Breitkopf & Härtel, 11 East 16th Street,
NEW YORK.

Sole Agents for the U. S. of
America of

Marcello Capra in Torino

The Greatest Publishing House

OF

Catholic Church Music

AND

Editore Pontificio, in lucem prodita,
voluntatibus Pont. Max. Pii X obse-
cundant ac adprobata fuerunt a
Pontificia Commissione Romana.

— Write for Catalogue. —

P U B L I S H E R S

Of the only complete
catalogue of

Catholic Church Music

A valuable Guide for every Organist
and Choirmaster who wishes to be-
come familiar with the religious music
according to the conditions laid down
by H. H. Pius X in his "Motu pro-
prio."

This catalogue will be sent
free upon application.

LARGE STOCK OF CATHOLIC CHURCH MUSIC.
MUSIC SENT "ON APPROVAL."

The Dolphin Manual of Church Music

PREPARED BY

REV. W. J. FINN, C.S.P., Catholic University of America
PROF. GEORGE HERBERT WELLS; Choirmaster, Holy

Trinity Church, Georgetown, D. C.

PROF. FRANCIS O'BRIEN, Choirmaster, Gesu, Philadel-
phia, Pa.

With Preface by the REV. DR. H. T. HENRY, Professor of Gregorian Chant in
Overbrook Seminary; and Introduction by His Excellency, the Apostolic Delegate
to the United States.

CONTENTS

Part First

I. Preliminaries

1. The Need of Reform in the Church Music of our day.
2. What does the Holy See wish us to do?
3. Can Boys be made to supply the Treble and Alto Parts
hitherto filled by Women's Voices?

II. How to Organize a Choir (in General)

- a. Boys' Section.
- b. Men's Section.
- c. Number of Voices.
- d. Proportion of Voices.
- e. Alto Section.

III. How to Maintain a Choir

IV. The Choir and Organ in the Chancel (Sanctuary)

V. The Choirmaster

Part Second

The Boys' Choir

- a. Distinctive Feature of a Boy-Choir.
- b. Training of Boys' Voices.
- c. Current Views on the Use of the Registers in Boy-Voices.
- d. *Technical* Training of the Choir.
- e. Rehearsals and the Rehearsal-Room.

Part Third

The Music (Ecclesiastical)

1. The Place of Ecclesiastical Music in the Arts.
2. Gregorian Chant.
3. How to Teach Gregorian Chant.
4. The Classic Polyphony.
5. Modern Music.
6. Congregational Singing.
7. The Modern Hymn-Tune.

Part Fourth

Summary of Regulations Regarding the Use of the
Organ, the Chant, etc.

75 cents a copy,

75 cents a copy.

The Dolphin Press

1305 ARCH STREET

PHILADELPHIA, PA.

Only Authorized English Translation of the
Critical Latin Text Edited at Quaracchi.

The Writings
OF
Saint Francis of Assisi

NEWLY TRANSLATED INTO ENGLISH

BY THE

REV. PASCHAL ROBINSON

of the Order of Friars Minor.



PHILADELPHIA

The Dolphin Press

MCMVI

Elegant Pocket Volume, Photogravure Frontispiece and
Autograph Facsimiles. \$1.00 net; 4/- net.
Also Special Edition. .50 net; 2/- net.

To be published first week in December. Orders received now